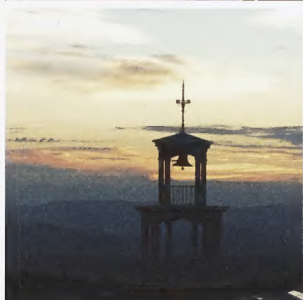


# BREAD LOAF SCHOOL OF ENGLISH

2018 COURSE CATALOG



## SUMMER 2018 SESSION DATES

### VERMONT

Arrival and registration. . . . . June 26  
Classes begin . . . . . June 27  
Classes end . . . . . August 7  
Commencement . . . . . August 11

### NEW MEXICO

Arrival and registration. . . June 16-17  
Classes begin . . . . . June 18  
Classes end . . . . . July 26  
Commencement . . . . . July 26


### OXFORD

Arrival. . . . . June 25  
Registration . . . . . June 26  
Classes begin . . . . . June 27  
Classes end . . . . . August 3  
Commencement . . . . . August 4





# WELCOME TO BREAD LOAF WHERE YOU'LL FIND

- A unique chance to recharge your imagination
  - Six uninterrupted weeks of rigorous graduate study
  - Close interaction with a distinguished faculty
  - An expansive curriculum in literature, pedagogy, and creative arts
  - A dynamic peer community of teachers, scholars, and working professionals
  - A full range of cocurricular opportunities
  - A game-changing teachers' network
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### IMMERSIVE

The ideal place for teachers and working professionals to engage with faculty and peers in high-intensity graduate study, full time. Field trips, readings, performances, workshops, and other events will enrich your critical and creative thinking.

### EXPANSIVE

The only master's program that puts courses in English, American, and world literatures in conversation with courses in creative writing, pedagogy, and theater arts. Think across disciplinary boundaries, and learn from faculty who bring diverse approaches to what and how they teach.

### GEOGRAPHICALLY DISTINCTIVE

Three campuses providing distinctive cultural and educational experiences. Read, write, and create in the enriching contexts of Vermont's Green Mountains, Santa Fe, and the city and university of Oxford.

### FLEXIBLE

Education suited to your goals and building on your talents, interests, and levels of expertise. Come for one session, or pursue a master's degree across four to five summers.

### INDIVIDUALIZED

Instruction and advising individualized to foster your success. Small classes, sustained conversations with faculty, peer mentoring, and year-round advising help you thrive.





### TRANSFORMATIVE

A program committed to making a difference to our students and theirs. The nationally recognized Bread Loaf Teacher Network is open to all students as a year-round resource, providing training and support for teachers who are committed to bringing Bread Loaf learning into their own classrooms, changing minds, lives, and communities.

### IMAGINATIVE

Experimental pedagogies that engage the imagination and turn literature on its head. The Bread Loaf Acting Ensemble links performance to interpretation in Bread Loaf classes. Weekly workshops introduce hot-off-the-press topics, technologies, and areas of research.



### CONNECTED

A dedicated learning community that engages in innovative thought and action. Bread Loaf connections last and last, fostering lifelong learning and support.







# CAMPUSES

Bread Loaf provides opportunities for study at three distinctive campuses—two in the U.S. and one in the U.K.

**BREAD LOAF/VERMONT**, the main campus, is located in the Green Mountain National Forest, just outside Middlebury. Students have access to the Middlebury College campus and resources. The program enrolls roughly 260 students each summer and offers the widest curriculum and the largest faculty. All degree students must attend this campus for at least one summer. The Bread Loaf Acting Ensemble brings performance into classes as an interpretive tool and heads a major theatrical production. Extracurricular activities include weekend excursions to the many nearby trails, mountain lakes, and rivers.

**BREAD LOAF/NEW MEXICO** is housed at St. John's College, just outside the city of Santa Fe. The program enrolls approximately 75 students and features courses tied to the local environment. The Acting Ensemble assists in classes and stages culturally linked readings. Opera workshops take advantage of the nearby Santa Fe Opera and its top-quality open-air productions. Excursions include trips to Acoma Pueblo and Tent Rocks National Park.

**BREAD LOAF/OXFORD** is based at Lincoln College and is centrally located within the city and university of Oxford. The student body is approximately 75 students. Classes, which take place in tutors' rooms across the colleges, are small. Students take only one double-credit course, which blends independent study, seminar meetings, and one-on-one tutorials. Students have access to the Bodleian Library, the finest research library in the world. Excursions include theater trips to London and Stratford, and visits to museums and other historical sites.

## RESIDENTIAL LIFE

At all campuses, most students live and eat on campus, where they are able to take advantage of the many opportunities for learning outside the classroom. All students have access to the Middlebury library system, as well as the library of the host campus. Most rooms at the U.S. campuses are doubles; Lincoln College rooms are singles with en suite bathrooms. Bread Loaf is family friendly, but students who bring families

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A peaceful spot for reading in Vermont, the everyday outdoor living of Santa Fe, and the historic streets and alleyways of Oxford—these are what make Bread Loaf special.

## HISTORY

In 1915, Joseph Battell, a former Middlebury College student and longtime Middlebury businessman, willed to Middlebury College an inn, a collection of cottages, and 31,000 acres in the heart of Vermont's Green Mountains. These lands

and residences became home to the Bread Loaf School of English, which held its first session in 1920 with the aim of providing graduate education in the fields of English and American literatures, public speaking, creative writing, dramatic production, and the teaching of English. In 2015, the philanthropy of trustee Louis Bacon '79 ensured the conservation of 2,100 acres of Bread Loaf land in perpetuity through the Bread Loaf Preservation Fund.



to a U.S. campus, or who wish to live off campus at any site, must make their own arrangements; some family housing is available in Lincoln College. Students at the Vermont campus may take advantage of an off-site daycare center at discounted rates.



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Time to reflect and engage is built into the Bread Loaf experience.



# ACADEMICS

Bread Loaf's interdisciplinary curriculum cultivates expansive critical and creative thought.

## THE MASTER OF ARTS (MA) DEGREE

The Master of Arts program gives students a broad exposure to British, American, and world literatures. The curriculum is divided into six groups:

- 1: Writing, Pedagogy, and Literacy
- 2: British Literature: Beginnings through the Seventeenth Century
- 3: British Literature: Eighteenth Century to the Present
- 4: American Literature
- 5: World Literature
- 6: Theater Arts

Degree candidates must complete 10 units, including five distributional requirements. No master's thesis is required. Though students have 10 years to complete the degree, they ordinarily take two units per summer and finish the degree in four to five summers.

## THE MASTER OF LETTERS (MLITT) DEGREE

The Master of Letters program allows students to design and explore a specialized concentration within the Bread Loaf curriculum. Seven of the 10 units required for the degree must be in that concentration. Although no thesis is required, in the final summer degree candidates will take a comprehensive examination or produce a final project that covers the course of study.

## CONTINUING GRADUATE EDUCATION

Students may enroll for continuing graduate education for one or more summers. Students receive a certificate in continuing education after successful completion of each summer term. Continuing education students may take advantage of all that Bread Loaf offers, including membership in the Bread Loaf Teacher Network, and may elect to pursue a degree, as long as they are in good academic standing. Credits earned at the School of English will usually transfer to other graduate institutions as long as the courses are not counted toward a Bread Loaf degree.





## COURSE LOAD

Each unit is equivalent to three semester hours or four-and-one-half quarter-hours of graduate credit. Classes at the U.S. campuses are valued at one unit each; Oxford classes are valued at two units. The normal course load is two units per summer. To complete either degree in four years, students may request to transfer up to two graduate courses (credit equivalent of six semester hours or nine quarter-hours) from other accredited institutions.

## INDEPENDENT WORK

Bread Loaf offers students with exceptional academic records opportunities to pursue independent research as one unit of study: the Independent Research Project, a yearlong course of independent research that culminates in an 8,000-word essay or creative portfolio; the Independent Summer Project in Theater Arts, an independent project in acting, directing, playwriting, or other theater arts that culminates in a summer production; or the Oxford Independent Tutorial, a summer tutorial that a student pursues at the Oxford campus under the guidance of a faculty member there.

These opportunities allow students to engage in sustained and focused research over a period of six weeks or longer and produce a major project.

## KEN MACRORIE WRITING CENTERS

Each Bread Loaf campus offers a writing center staffed by trained Bread Loaf students. The centers were established in honor of Ken Macrorie, a leader in the field of writing and education. Peer readers at each center offer students rich opportunities to develop discipline-specific writing skills in the context of their summer work.

## STUDENT BODY PROFILE 2017

States represented . . . . .	42
Countries represented . . . . .	14
Student-faculty ratio . . . . .	9:1
Students who are teachers . . . . .	80%
Students receiving financial-aid awards . . . . .	63%

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Essential to Bread Loaf are your many opportunities to immerse yourself in research, collaborate with peers, and work with the finest faculty in their fields.

# THE TEACHER NETWORK

Bread Loaf is the only master's program in English that supports the professional development of teachers through a groundbreaking network linking graduate education to K-12 classrooms.

Established in 1993, the Bread Loaf Teacher Network (BLTN) is a nationally visible network of teachers working together to develop innovative, socially transformative pedagogies. Supported by an exceptional team of Bread Loaf faculty, administrators, and peers, BLTN members develop powerful classroom and community projects based on their Bread Loaf studies, creating opportunities for their own students to take the lead as resources and advocates for social and educational equity and excellence.

Central to Bread Loaf's mission and open to all, BLTN provides teachers the space and support to work with their peers on multiyear partnerships that engage students from different schools, states, and nations, and that use creative reading and writing to promote youth empowerment and voice.

Students interested in becoming active members in the network are eligible to apply for special fellowships that support Bread Loaf study and year-round work in select states. A complete list of fellowships is available at [go.middlebury.edu/specialfunding](http://go.middlebury.edu/specialfunding).







Lower left and above: Students and mentors engage across differences at a BLTN Next Generation Youth Leadership summit.

### BREAD LOAF TEACHER NETWORK OUTREACH AND IMPACT

- On the Navajo Nation, Navajo students are working with BLTN teachers as part of a coalition headed by Partners in Health to serve as advocates for healthy living and eating practices.
- In Lawrence, Massachusetts, students of BLTN teachers are running after-school writing workshops and engaging the community in the power of the spoken and written word. As a result, college success rates in Lawrence have increased 80 percent.
- In Louisville, Kentucky, BLTN teachers are working with colleagues and students to build a Food Literacy curriculum that revolutionizes what it means to study English.
- In Vermont, BLTN teachers head a youth social action team and a credit-bearing hybrid course, engaging students from different schools in community-based research and multimedia publication.
- In partnership with the Ford Foundation, BLTN is building a learning and leadership network that brings out the voices of marginalized youth as they advocate for social justice and change.

# BEYOND THE CLASSROOM

The Bread Loaf experience includes a range of creative programming designed to exponentially expand the learning process.

## PROGRAM IN THEATER

Complementing Bread Loaf's courses in theater arts, in Vermont and New Mexico professional actors bring performance into Bread Loaf classes as a vehicle for the interpretation of poems, plays, narrative, theory, and student writing. In Vermont, the Acting Ensemble works with students to stage a major theatrical production. In 2018, Brian McEleney will direct an adaptation of Dickens's *A Tale of Two Cities*. Rehearsals are open.

At Bread Loaf/Oxford, we provide tickets and transportation for all students to see at least one major play. Students may also take a page-to-stage course on British theater or join class trips to plays in Oxford, London, or Stratford throughout the summer.

## COCURRICULAR ACTIVITIES

Throughout the summer, each campus hosts a number of lectures, workshops, and readings that complement and enrich the academic curriculum. Speakers include distinguished writers, scholars, and teachers from within and outside the Bread Loaf community.

Community life at each campus includes social opportunities, like weekly film showings and dances, hikes and outings to unique cultural sites, student-generated sports events or tournaments, coffee houses, musical performances, and discussion and reading groups. At our Vermont campus, students have a unique opportunity to work with master printers and learn the art and craft of printing on Bread Loaf's newly reanimated letterpresses.



## PAST SPEAKERS

Julia Alvarez	Seamus Heaney
John Ashbery	Shirley Jackson
Nancie Atwell	Jamaica Kincaid
C. L. Barber	Tony Kushner
Alison Bechdel	Sinclair Lewis
Saul Bellow	Archibald MacLeish
John Berryman	J. Hillis Miller
Willa Cather	N. Scott Momaday
Sandra Cisneros	Howard Nemerov
Billy Collins	Dorothy Parker
Martin Espada	Carl Sandburg
Oskar Eustis	Leslie Marmon Silko
Robert Frost	Allen Tate
Northrop Frye	Natasha Tretheway
Stephen Greenblatt	Richard Wilbur

Students at Bread Loaf/Oxford perform their own adaptation of the three witches scene of *Macbeth*, and a printmaking workshop at Bread Loaf/Vermont calls for hands-on experience.



# FEES, FINANCIAL AID, AND ADMISSION

## ELIGIBILITY

Candidates must hold a bachelor's degree from an accredited college to be eligible for admission to the Continuing Education or MA programs. MLitt candidates must hold an MA in English. Exceptional undergraduates are eligible for admission after the completion of three years toward a BA. The Bread Loaf course credits may be transferred to students' home institutions or counted toward a Bread Loaf MA.

Bread Loaf is especially committed to increasing diversity in its community; candidates from historically underrepresented groups are encouraged to apply. Members of Bread Loaf's Students of Color group are available as mentors for students of color before and during the session.

## NEW STUDENT APPLICATIONS

New students are admitted on a rolling basis from December through May, as long as space is available. The application form and instructions for the submission of supporting materials are available at [go.middlebury.edu/blseapp](http://go.middlebury.edu/blseapp).

Applicants who are accepted but are unable to attend Bread Loaf in the summer for which they applied may defer admission for two years.

## REENROLLMENT

Returning students should fill out the online reenrollment form by early fall. Reenrollments will be processed starting in December. To be eligible for reenrollment, students must be in good academic standing. Students with outstanding

### SUMMER 2018 FEES

#### VERMONT

Tuition. . . . .	\$5,760
Room and Board. . .	\$3,130
Total. . . . .	\$8,890

#### NEW MEXICO

Tuition. . . . .	\$5,760
Room and Board. . .	\$3,024
Facility Fees . . . . .	\$206
Total. . . . .	\$8,990

#### OXFORD

Tuition. . . . .	\$5,760
Room and Board. . .	\$4,590
Facility Fees . . . . .	\$450
Total. . . . .	\$10,800

The cost for taking an additional unit (an independent project, tutorial, or course) is \$2,880.



## IMPORTANT ADMISSIONS DATES

### ROLLING ADMISSIONS

December 11, 2017–May 11, 2018

### COURSE REGISTRATION

February 19–March 2, 2018

### ONLINE APPLICATION AVAILABILITY

July 15, 2017–May 11, 2018

bills due to Middlebury may not reenroll until the bills are paid. Returning students who have not attended Bread Loaf in the past 10 years must submit new application materials.

## DEPOSITS AND PAYMENT

Accepted applicants must pay a \$400 nonrefundable deposit, which will be applied to the student's total bill. Students will not be officially enrolled in the program or assigned rooms until this deposit is received. Final bill notifications are emailed in April and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except in cases of late admission.

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive a partial refund of the tuition and board charges.

## FINANCIAL RESOURCES

Students may be eligible for the following:

- Financial aid in the form of grants, awarded on the basis of demonstrated need and scholastic



merit, and covering a substantial percentage of Bread Loaf costs. Apply as soon as possible. Students may also apply for loans. Find information and applications at [go.middlebury.edu/blseaid](http://go.middlebury.edu/blseaid).

- Special fellowships and scholarships for teachers, covering up to \$10,000 in Bread Loaf tuition, room/board, and travel. See [go.middlebury.edu/specialfunding](http://go.middlebury.edu/specialfunding).
- On-campus summer jobs available at the U.S. campuses.

# STUDENT SUPPORT

## MENTORING

During the year, veteran Bread Loaf students are available to answer questions for students new to the school or any of its campuses. A Students of Color group meets weekly at our campuses for peer mentoring and support. Please contact our admissions director, Dana Olsen, to find a mentor.

## TECHNOLOGY AND RESOURCES

Computer facilities are available at each campus, but students should bring their own computers, if possible. In Vermont, most dorms and common spaces have wireless capabilities; in New Mexico

and in Oxford, student rooms have either wireless or direct Ethernet connections. All Bread Loaf students can connect to BreadNet, our internal communications network. We also provide access to and training in the use of a range of digital tools.

## SERVICES

The Middlebury Registrar's Office will provide official transcripts for \$5 each. Details are available at [go.middlebury.edu/transcripts](http://go.middlebury.edu/transcripts).

Bread Loaf administration can provide letters of recommendation upon request. Details are available at [go.middlebury.edu/blserecs](http://go.middlebury.edu/blserecs).

## IMPORTANT INFORMATION

Complete information about the academic program, policies governing student life and conduct, research resources, and financial, medical, and student support is provided within the Bread Loaf Student Handbook ([go.middlebury.edu/blsehandbook](http://go.middlebury.edu/blsehandbook)) and the Middlebury College Handbook ([go.middlebury.edu/handbook](http://go.middlebury.edu/handbook)). **ALL STUDENTS ARE RESPONSIBLE FOR KNOWING THE POLICIES AND PROCEDURES ARTICULATED IN THESE HANDBOOKS.**





# BREAD LOAF FACULTY, 2018

## DIRECTORS

**Emily Bartels**, Director, BA, Yale College; MA, PhD, Harvard University. Professor of English, Rutgers University.

**Lyndon J. Dominique**, Associate Director, BA, University of Warwick; MA, PhD, Princeton University. Associate Professor of English, Lehigh University.

## AT BREAD LOAF/VERMONT

**Isobel Armstrong**, FBA, BA, PhD, University of Leicester. Emeritus Professor of English, Geoffrey Tillotson Chair, and Fellow, Birkbeck College, University of London, and Senior Research Fellow, Institute of English Studies, University of London.

**Angela Brazil**, BA, California State University at Chico; MFA, University of Iowa. Director of Brown/Trinity MFA Programs in Acting and Directing; Resident Acting Company Member, Trinity Repertory Company.

**Brenda Brueggemann**, BA, MA, University of Kansas; PhD, University of Louisville. Professor and Aetna Chair of Writing, University of Connecticut.

**Michael Cadden**, BA, Yale College; BA, University of Bristol; DFA, Yale School of Drama. Chair, Lewis Center for the Arts, Princeton University.

**Susan Choi**, BA, Yale University; MFA, Cornell University. Lecturer in English, Yale University.

**Dare Clubb**, BA, Amherst College; MFA, DFA, Yale School of Drama. Associate Professor of Playwriting, Dramatic Literature, and Theory, University of Iowa.

**Tyler Curtain**, BSc, University of Colorado at Boulder; PhD, Johns Hopkins University. Associate Professor of English and Comparative Literature, University of North Carolina at Chapel Hill.

**Stephen Donadio**, BA, Brandeis University; MA, PhD, Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College.

**Ruth Forman**, BA, University of California, Berkeley; MFA, University of Southern California. VONA/Voices Writing Workshop.

**John M. Fyler**, AB, Dartmouth College; MA, PhD, University of California, Berkeley. Professor of English, Tufts University.

**David Huddle**, BA, University of Virginia; MA, Hollins College; MFA, Columbia University. Professor Emeritus, University of Vermont.

**Michael R. Katz**, BA, Williams College; MA, DPhil, University of Oxford. C.V. Starr Professor Emeritus of Russian and East European Studies, Middlebury College.

**Gwyneth Lewis**, BA, University of Cambridge; DPhil, University of Oxford. Former Welsh Poet Laureate; 2014 Bain-Swiggert Visiting Lecturer in Poetry and English, Princeton University.

**Kate Marshall**, BA, University of California, Davis; MA, PhD, University of California, Los Angeles. Associate Professor of English, University of Notre Dame.



**Eric D. Pritchard**, BA, Lincoln University; MA, PhD, University of Wisconsin-Madison. Assistant Professor of English, University of Illinois at Urbana-Champaign.

**Amy Rodgers**, AB, Columbia University; PhD, University of Michigan. Assistant Professor of English and Film Studies, Mount Holyoke College.

**Margery Sabin**, BA, Radcliffe College; PhD, Harvard University. Lorraine Chiu Wang Professor of English and South Asia Studies, Wellesley College.

**Cheryl Savageau**, BS, Clark University; MA, University of Massachusetts, Amherst. Poet/Writer/Storyteller/Artist; Editor in Chief, Dawnland Voices z.o.

**Michele Stepto**, BA, Stanford University; MA, San Francisco State University; PhD, University of Massachusetts. Lecturer, Department of English, Yale University.

**Robert Stepto**, BA, Trinity College, Hartford; MA, PhD, Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

**Robert Sullivan**, AB, Georgetown University. Adjunct Professor, City University of New York (CUNY) Macaulay Honors College.

**Sam Swope**, BA, Middlebury College; MA, University of Oxford. Founder and President, Academy for Teachers.

**Susanne Wofford**, BA, Yale College; BPhil, Oxford University; PhD, Yale University. Dean, the Gallatin School of Individualized Study, New York University.

**Michael Wood**, BA, MA, PhD, Cambridge University. Charles Barnwell Straut Professor of English and Comparative Literature, Emeritus, Princeton University.

**Froma Zeitlin**, BA, Radcliffe College; MA, Catholic University of America; PhD, Columbia University. Charles Ewing Professor of Greek Language and Literature, Emerita; Professor of Comparative Literature, Emerita, Princeton University.

#### AT BREAD LOAF/NEW MEXICO

**Lars Engle**, On-Site Director, AB, Harvard College; MA, Cambridge University; PhD, Yale University. James G. Watson Professor of English, University of Tulsa.

**Holly Laird**, On-Site Director, AB, Bryn Mawr College; PhD, Princeton University. Frances W. O'Hornett Professor of Literature, University of Tulsa.

**Damián Baca**, BA, West Texas A&M University; MA, Northern Arizona University; PhD, Syracuse University. Associate Professor of English, University of Arizona.

**Dennis Denisoff**, BA, Simon Fraser University; MA, PhD, McGill University. McFarlin Professor of English, University of Tulsa.

**Jonathan Fried**, BA, Brown University; MFA University of California, San Diego. Affiliated Faculty, Department of Performing Arts, Emerson College.

**Langdon Hammer**, BA, Yale College; PhD, Yale University. Professor of English and American Studies, Yale University.

**Douglas A. Jones Jr.**, BFA, New York University; PhD, Stanford University. Associate Professor of English, Rutgers University.

**Cruz Medina**, BA, University of California, Santa Barbara; MFA/MA, Chapman University; PhD, University of Arizona. Assistant Professor of Rhetoric and Composition, Santa Clara University.

**Jeffrey Nunokawa**, BA, Yale College; PhD, Cornell University. Professor of English, Princeton University.

**Simon J. Ortiz**, DLitt, University of New Mexico. Regents Professor of English and American Indian Studies, Arizona State University.

**Bruce R. Smith**, BA, Tulane University; MA, PhD, University of Rochester. Professor of English, University of Southern California.

**Jennifer Wicke**, BA, University of Chicago; MA, PhD, Columbia University. Visiting Professor, Department of English, University of California, Santa Barbara.

#### AT BREAD LOAF/OXFORD

**Jeri Johnson**, Head Tutor, BA, Brigham Young University; MA, MPhil, University of Oxford. Sub-rector and Peter Thompson Fellow in English, Exeter College; Lecturer in English, University of Oxford.

**Stephen Berenson**, BFA, Drake University. Founding Director of Brown/Trinity MFA Programs in Acting and Directing; Professor of the Practice, Brown University; Resident Acting Company Member, Trinity Repertory Company.

**Christine Gerrard**, BA, DPhil, University of Oxford; MA, University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

**Lucy Hartley**, BA (Hons), University of Oxford; DPhil, University of York. Professor of English, University of Michigan.

**Francis Leneghan**, BA, PhD, Trinity College, Dublin. Associate Professor of Old English, University of Oxford; Fellow of St. Cross College.

**Stuart Sherman**, BA, Oberlin College; MA, University of Chicago; PhD, Columbia University. Professor of English, Fordham University.

**David J. Russell**, BA, University of Oxford; PhD, Princeton University. Associate Professor of English, University of Oxford; Dean and Tutorial Fellow, Corpus Christi College.

**Mark Turner**, BA, Hampden-Sydney College; MA, PhD, University of London. Professor of English, King's College London.





#### ADMINISTRATION

**Emily C. Bartels**, Director of the Bread Loaf School of English

**Lyndon Dominique**, Associate Director of the Bread Loaf School of English

**Beverly Moss**, Director of the Bread Loaf Teacher Network

**Ceci Lewis**, Associate Director of the Bread Loaf Teacher Network

**Dixie Goswami**, Coordinator of Special Bread Loaf Teacher Network Partnerships

**Brian McEleney**, Director of the Program in Theater and the Bread Loaf Acting Ensemble

**Tyler Curtain**, Director of Student and Academic Support

#### STAFF

**Dianne Baroz**, Assistant to the Bread Loaf Teacher Network Director; Coordinator of the Oxford Campus

**Karen Browne**, Assistant to the Director; Coordinator of the New Mexico Campus

**Caroline Eisner**, Director of BreadNet

**Elaine Lathrop**, Office Manager; Coordinator of the Vermont Campus

**Tom McKenna**, Director of Bread Loaf Teacher Network Communications

**Melissa Nicklaw**, Administrative Associate

**Dana Olsen**, Director of Admissions; Budget and Communications Manager

**Sheldon Sax**, Director of Technology

# COURSES

## BREAD LOAF/VERMONT

### Group 1 (Writing, Pedagogy, and Literacy)

#### 7000 Poetry Workshop:

##### Poetry of Humanity and Hope

R. Forman/T, Th 2–4:45

In this workshop we will explore poetry of humanity and hope while incorporating tai chi, qi gong, and communal principles to bring a focused energy of flow to one's writing life. Each session starts with centering and energetic exercises, engages writing and critique, and ends with a clearer understanding of writing technique. Together we will focus on energetic flow and what this can bring to the page, the discussion of moving texts/published poems, and critique of student work. Students will regularly engage in exercises designed to generate new writing, and everyone will submit a final portfolio of revised work at the end of the session.

*Texts:* Lucille Clifton, *Blessing the Boats* (BOA); Martín Espada, *Alabanza* (Norton); Patricia Smith, *Blood Dazzler* (Coffee House); Kim Addonizio, *Ordinary Genius: A Guide for the Poet Within* (Norton); Stephen Mitchell, *Tao Te Ching* (Harper Perennial). Additional readings will be available in the summer.

#### 7001 Poetry and the Graphic Arts

G. Lewis/M, W 2–4:45

Poetry is usually considered a time-based art. However, since the beginning, it has also drawn on its own existence as a spatial art. This course will consider the history of poetry that is particularly concerned with its visual presence on the page—through medieval illuminated manuscripts, George Herbert's concrete poems (and, after him, those of Dylan Thomas), and William Blake's marriage of lyric, epic, and engraving; to Edward Lear and Stevie Smith's poems' dialogues with the poets' own illustrations, up to Ian Hamilton Finlay's experiments in poems that appeal to the eye and explore the possibilities of graphic poems. We will also consider how this theme

Texts for each course are listed in the ORDER IN WHICH THEY WILL APPEAR on the syllabus.

Students should COMPLETE AS MUCH READING AS POSSIBLE BEFORE THEIR ARRIVAL and bring all required texts to Bread Loaf.

applies to ekphrastic poems—writing that describes visual art. We'll learn the basics of how to print on Bread Loaf's letterpress. In conjunction with the poems read in each session (provided in class), we will do writing exercises in and out of class; these will build up into your own visual-poetic portfolio. No previous experience of poetry or drawing is needed.

#### 7005 Fiction Writing

S. Choi/T, Th 2–4:45

This workshop will focus on the craft of fiction through examination of student work, analysis of exemplary published works of fiction, and completion of exercises spotlighting characterization, plot, narrative voice, dialogue, and description. Students will be expected to share works in progress, provide constructive criticism to their fellow writers, generate new work in response to exercises and prompts, and complete reading assignments. Prior to coming to Bread Loaf, students should read the following short stories from the required text: "First Love and Other Sorrows" by Harold Brodkey, "Jon" by George Saunders, and "The Bear Came Over the Mountain" by Alice Munro. Additional works of short fiction will be assigned throughout the session.

*Texts:* *My Mistress's Sparrow Is Dead*, ed. Jeffrey Eugenides (Harper Perennial).





#### 7006b Creative Nonfiction

G. Lewis/T, Th 2–4:45

This writing workshop will explore the nature of fact and how to deploy it in original creative nonfiction. What is a fact? Is it an objective truth that cannot be disputed? The word comes from the Latin *factum*, neuter past participle of *facere*, “to do.” However, if facts are made things, then information belongs to the realm of art. To what degree is nonfiction fictional after all? Each class will combine three elements: discussion of students’ work, practical exercises to stimulate new approaches, and short readings (to be provided). Together we’ll explore the link between the aesthetics and ethics of nonfiction and ask these questions: Is it important to tell the truth in nonfiction? If so, whose truth?

#### 7006c Creative Nonfiction: The Almanac

R. Sullivan/M–Th 9:35–10:50

Do we write the world or does the world write us? This class will examine experimental creative nonfiction through a consideration of place. Students will be asked to consider their place in various landscapes—in the Green Mountains, in New England, in the East

Coast, as well as in wherever they call home. We will study different modes of creative nonfiction but focus especially on the calendar, the almanac, and the diary, each as a method of examining the landscape as it relates to time and as a way of examining the idea of nature itself. Readings will include the *Georgics*, *Walden*, selections from J. B. Jackson’s *A Sense of Place*, *a Sense of Time*, and *My Emily Dickinson* by Susan Howe. We will consider connections between the visual arts and nonfiction, looking, for example, at the work of Nancy Holt and her husband, Robert Smithson, and we will explore the work of John Cage. Students will be required to keep a weather log, to write numerous short pieces, and to compose weathergrams, among other things.

*Texts:* Henry David Thoreau, *Walden and Other Writings* (Modern Library); Virgil, *Virgil’s Georgics*, trans. Janet Lembke (Yale); J. B. Jackson, *A Sense of Place, a Sense of Time* (Yale); *Black Nature: Four Centuries of African American Nature Poetry*, ed. Camille T. Dungy (U. of Georgia); Susan Howe, *My Emily Dickinson* (New Directions).

### ■ 7008 Critical Writing

J. Fyler/M–Th 9:35–10:50

This course starts from the premise that all writing is creative; that the best expository prose engages its audience's minds and imaginations. Our workshop will offer practice in writing critical essays and some ideas for teaching others how to write them. We will discuss various ways to generate an idea but will focus primarily on the processes of revision and rethinking that can transform a first draft into a finished paper. One of the texts for the course (Maguire and Smith) offers lively examples of the critical essay in action; the others present tools for writing and rewriting. Some of our work will be in small groups and in individual meetings; some of the writing could involve reworking critical papers from earlier Bread Loaf courses or papers currently under construction. We will aim to produce clear thinking and effective rhetoric, conveyed with the inflections of an individual voice.

*Texts:* H. D. Fowler, *A Dictionary of Modern English Usage: The classic first edition*. (Oxford); Stanley Fish, *How to Write a Sentence, and How to Read One*, Reprint ed. (Harper, 2012); Richard A. Lanham, *Revising Prose*, 5th ed. (Pearson); Laurie Maguire and Emma Smith, *30 Great Myths about Shakespeare* (Wiley-Blackwell); Steven Pinker, *The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century* (Viking).

### ■ 7009a & 7009b Multigenre Writing Workshop

D. Huddle/7009a: M–Th 8:10–9:25/

7009b: M–Th 11–12:15

This workshop will emphasize student writing: producing, reading, discussing, and revising short stories, poems, and essays. Along with reading and discussing model compositions, we will write in at least two genres each week, and we will spend at least half our class time reading and discussing students' manuscripts.

*Texts:* The *Georgia Review* (spring 2018); the *Threepenny Review* (spring 2018). Journals will be available through the Middlebury College Bookstore.

### ■ 7018 Playwriting

D. Clubb/M, W 2–4:45

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, and new ways of putting our own imaginations in front of us.

### ■ 7019 Writing for Children

M. Stepto and S. Swope/M, W 2–4:45

Stories for children, like stories for adults, come in many colors, from dark to light, and the best have in common archetypal characters, resonant plots, and concise, poetic language. Using new and classic texts as inspiration, we will try our hands writing in a variety of forms. The first half of the course will be a story-generating boot camp; students will write a rough draft of a new story for each class. In the second half, students will continue with new work and, with an eye to shaping a final project, revise some of what they've written. We will also add critical readings to the mix. Students should come to the first class having read *Wally's Stories*, *The Witches*, and "Hansel and Gretel" and "Rapunzel" from the Philip Pullman collection. The artistically inclined should bring their art supplies with them to campus. All books for this class, including the picture books, will be on reserve in the library.

*Texts:* Roald Dahl, *The Witches* (Puffin); Philip Pullman, *Fairy Tales from the Brothers Grimm* (Penguin); A. A. Milne, *The House at Pooh Corner* (Puffin); William Steig, *The Amazing Bone* (Square Fish); P.D. Eastman, *Go, Dog, Go!* (Random House); James Barrie, *Peter Pan* (Puffin); Janet Schulman, *You Read to Me & I'll Read to You* (Knopf); Virginia Hamilton, *The People Could Fly: American Black Folktales* (Knopf); Beatrix Potter, *Peter Rabbit*, *Benjamin Bunny*, *Squirrel Nutkin*, and *Jemima Puddle-Duck* (all Warne); William Steig, *Sylvester and the Magic Pebble* (Aladdin); Margaret Wise Brown, *Goodnight Moon* (HarperCollins); Wolf Erlbruch,



*Death, Duck, and the Tulip* (Gecko); Natalie Babbitt, *Tuck Everlasting* (Square Fish); Molly Bang, *The Grey Lady and the Strawberry Snatcher* (Aladdin) and *Picture This* (SeaStar); Jon Klassen, *This Is Not My Hat* (Candlewick); Lemony Snicket and Jon Klassen, *The Dark* (Little Brown); Felix Salten, *Bambi* (Barton); Dr. Seuss, *Horton Hatches the Egg* (Random House); Maurice Sendak, *Where the Wild Things Are* and *In the Night Kitchen* (both HarperCollins); Gabrielle Vincent, *A Day, A Dog* (Front Street); Mo Willems, *Don't Let the Pigeon Drive the Bus* (Hyperion); Vivian Paley, *Wally's Stories* (Harvard); Nathaniel Hawthorne, *A Wonder Book: Heroes and Monsters of Greek Mythology* (Dover); Carlo Collodi, *Pinocchio* (Puffin); Neil Gaiman, *The Graveyard Book* (HarperCollins); E. B. White, *Charlotte's Web* (HarperCollins); I. B. Singer, *Zlateh the Goat and Other Stories* (HarperCollins); Kate DiCamillo, *Raymie Nightingale* (Candlewick).

#### ■ 7040b Holding Place:

##### Long-Form Writing about Landscape

R. Sullivan/M–Th 8:10–9:25

How do writers inhabit a place, and how does a place inhabit their books? In this course, students will examine various literary tools as well as the tools of the geographer in order to construct their own place-based works or site histories. In working toward that goal, we will look for inspiration in the way selected books and long-form journalism describe particular places, towns, cities, or regions, and we will consider the ways in which ongoing conversations about that place (political, social, environmental) figure into the landscape. (*This course may also be used to satisfy a Group 4 requirement.*)

*Texts:* Tove Jansson, *The Summer Book* (NYRB); John McPhee, *The Pine Barrens* and *Encounters with the Archdruid* (both Farrar, Straus and Giroux); Mindy Thompson Fullilove, *Root Shock* (New Village); Lorraine Anderson, *Sisters of the Earth: Women's Prose and Poetry about Nature* (Vintage).

#### ■ 7045 Memoir Workshop:

##### Telling Stories, Finding Meaning

C. Savageau/T, Th 2–4:45

In writing memoir, we are telling stories from our lives. But how do we decide which ones to tell? And why should anyone care? In this workshop, students will practice the art of telling stories to the page, and begin to develop their storytelling voices. Through class exercises they will learn how to generate and organize story ideas, retrieve memories, find thematic threads, and use sensory language and narrative strategies. Readings from successful memoirs will provide examples of strong voices, the possibilities of form, the struggle for meaning, and how creative storytelling and truth intersect. Students will write in response to exercises and prompts, share work, and provide constructive criticism to fellow writers. Optional: Final public reading.

*Texts:* The texts will be available in a course packet through the Middlebury College Bookstore.

#### ■ 7124 Queer Pedagogies in Writing Studies

E. Pritchard/M–Th 8:10–9:25

This course examines studies at the intersections of writing studies, LGBTQ studies, and queer theory to engage, complicate, and contribute to the scholarly conversation called “queer pedagogies.” We will begin with a historiography of how writing instruction and LGBTQ studies began to engage one another. Next, we will turn to studies focused specifically on teacher and student identity in writing classrooms. In addition, we will examine works that have addressed productive tensions in queer pedagogies scholarship, with special attention to texts that help us interrogate the ways race, class, citizenship, gender, disability, and other identities corroborate and complicate queer pedagogies. Students will be responsible for regular readings, participation in critical class discussions, a short essay, and a final project designing a course unit with a writing assignment wherein they would employ queer pedagogies in their teaching.

*Texts:* Harriet Malinowitz, *Textual Orientations: Lesbian and Gay Students and the Making of Discourse*

*Communities* (Heinemann); Mollie Blackburn, *Interrupting Hate: Homophobia in Schools and What Literacy Can Do About It* (Teachers College). A course packet of select articles and book chapters will be available through the Middlebury College Bookstore.

#### ■ 7148 Literacy Education and American Film

E. Pritchard/T, Th 2–4:45

This course centers on this question: How can cinematic narratives of literacy education help us to transform as teachers and individuals inside and outside of the classroom? We will explore some of the meanings of literacy by scholars who define it through historical, political, and cultural contexts, alongside films that depict literacy education in relationship to identity and difference. Students will write short critical essays that will be the basis on which we begin critical discussions of issues raised by course readings and films. These essay assignments will also provide opportunities to explore implications for our teaching and learning experiences in relationship to contemporary debates regarding critical literacies, social justice education, and critical race, feminist, and LGBTQ pedagogies in reading and writing instruction. The course will deepen the students' knowledge base, teaching philosophies, and classroom practices by employing film to explore the infinite complexities, contradictions, contestations, possibilities, and rewards of literacy education in our lives. (*This course may also be used to satisfy a Group 4 requirement.*)

*Texts:* bell hooks, *Teaching to Transgress* (Routledge). A course packet of select articles and reviews will be available through the Middlebury College Bookstore.

#### ■ 7151 Teaching, Writing, Publishing

B. Brueggemann/M–Th 11–12:15

Teaching about writing and writing about teaching: these two have strong crossings (and, of course, much meaning in the life of Bread Loaf teachers). In this course we will explore this *chiasmus* (crossing) between teaching and writing through a journey into many genres: fiction, nonfiction (memoir and essay); teaching lesson plans; interviews; poetry; and even guides for writing a teaching statement/philosophy. Our goal is also to publish writing about teaching.

*Texts:* Bill Roorbach, *Writing Life Stories: How to Make Memories into Memoirs, Ideas into Essays, and Life into Literature*, 2nd ed. (Writer's Digest); Mike Rose, *Lives on the Boundary* (Penguin); Frank McCourt, *Teacher Man* (Scribner); Julie Schumacher, *Dear Committee Members* (Anchor); *The Teacher's Body: Embodiment, Authority, and Identity in the Academy*, ed. Diane Freedman and Martha Stoddard Holmes (SUNY); *What I Didn't Know: True Stories of Becoming a Teacher*, ed. Lee Gutkind (In Fact).

### Group 2 (British Literature: Beginnings through the 17th Century)

#### ■ 7210 Chaucer

J. Fyler/M–Th 8:10–9:25

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales* and the other third on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* is like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender, that are of perennial interest.

*Texts:* *The Riverside Chaucer*, ed. L. D. Benson (Oxford or Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. Richard Green (Martino); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford); Chaucer, *Troilus and Criseyde*, ed. Stephen Barney (Norton).

#### ■ 7230 *The Faerie Queene*

S. Wofford/M, W 2–4:45

This course offers an immersive introduction to *The Faerie Queene* in its wider literary and political contexts, including selections from classical and Renaissance epic (Vergil, Ovid, Ariosto, Tasso); and questions emerging from Reformation religion and/or Elizabethan politics. Some reading in theories of allegory and ideology will complement our focus on the poem as epic. We will also look more briefly at



the visual tradition of representing epic and romance, including mythological paintings, emblem books, iconography, and Renaissance mythography (Cartari, Conti, and others). We will rethink the convergences and divergences of epic, allegory, and romance as they help to shape questions of gender, nation, ideology, and ethics. In preparation for the first class meeting, students should read only the first two cantos of Book One and the Letter to Raleigh (found in the back or front of the book).

**Required Texts:** (1) *The Faerie Queene*, ed. A. C. Hamilton (Longman). The second edition, published in 2001 by Pearson Education/Longman and republished by Routledge in 2007, is preferable. The first edition is also acceptable. (2) We will read significant selections of Ovid's *Metamorphoses*. I recommend the translation by A. D. Melville, in the Oxford World Classics Series, or the bilingual English-Latin in the revised Loeb Library. The *Metamorphoses* is available online in many different English translations and in Latin, but it is nice to have the whole book in your hands.

**Recommended texts:** (1) Angus Fletcher, *Allegory: Theory of a Symbolic Mode*. I will make assigned selections available to the class, but you may want easy access to more. (2) I also recommend three texts from Routledge's New Critical Idiom series: Jeremy Tambling, *Allegory* (2010); Barbara Fuchs, *Romance* (2004); Paul Innes, *Epic* (2013). These short guides are very useful teaching tools as well.

#### ■ 7250 Shakespearean Afterlives

M. Cadden/M–Th 8:10–9:25

This course will focus primarily on some of Shakespeare's "afterlives" of the past 20 years. Although his reputation rests on his work, Shakespeare was invented in the 18th century as something beyond a "mere" playwright. We'll take a brief look at the start of this phenomenon with David Garrick's Stratford Jubilee in 1769, then study some recent recycling of "the Shakespearean" in theater, film, fiction, dance, opera, television, actors' autobiographies, and theatrical institutions and festivals. Our key Shakespeare texts will be *Othello*, *The Winter's*

*Tale*, and *The Tempest*. Evening showings of the performance-based texts will be arranged. (*This course may also be used to satisfy a Group 3 requirement.*)

**Texts:** William Shakespeare, *Othello* (any modern ed.); Lolita Chakrabarti, *Red Velvet* (Methuen); Felicity Kendal, *White Cargo: A Memoir* (Penguin); William Shakespeare, *The Winter's Tale* (any modern ed.); Jeanette Winterson, *The Gap of Time* (Hogarth); William Shakespeare, *The Tempest* (any modern ed.); Margaret Atwood, *Hag-Seed* (Hogarth).

**Films:** James Ivory, *Shakespeare Wallah* (1965); Vishal Bhardwaj, *Omkara* (2006); Christopher Wheeldon and Joby Talbot, *The Winter's Tale* (Ballet, 2015); Thomas Adès, *The Tempest* (Opera, 2004); Peter Wellington, *Slings and Arrows* (Season One, 2003).

#### ■ 7254 Shakespeare and the Politics of Hatred

A. Rodgers/M–Th 11–12:15

This course approaches Shakespeare's plays via three principal perspectives. First, we will work closely with Shakespeare's canvas—his language—in order to gain a greater understanding of his craft and medium. Second, we will cultivate an understanding of the role of the early modern professional stage, and Shakespearean stage in particular, as a venue for cultural critique and ideological reinforcement of early modern English cultural biases, anxieties, and instabilities. Finally, we will consider how and why Shakespeare still speaks to us as audiences, readers, and scholars in the 21st century. To provide a tighter focal lens for these endeavors, we will explore the plays we read largely through a particular analytic—that of hatred—that still plays a significant role in our own world some 400 years later. Plays include *Romeo and Juliet*, *Titus Andronicus*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Merchant of Venice*, *Macbeth*, *Othello*, and *The Tempest*.

**Texts:** *The Norton Shakespeare*, 3rd ed., ed. Stephen Greenblatt, et. al. (Norton); *The Bedford Companion to Shakespeare*, 2nd ed., ed. Russ McDonald (Bedford/St. Martin's).

### 7273 Disability and Deformity in British Literature

B. Brueggemann/M, W 2-4:45

Literature of all cultures and histories is rife (and ripe) with representations of disability and/or deformity—once we know how to look for it. *But why, and how, does the condition of the body—infirm or whole, crippled or complete, abnormal or extraordinary—matter in literature?* Using the lens of critical disability studies applied to British literature, we will explore this primary question. Beginning with Chaucer's Wife of Bath and Shakespeare's Richard III, we will consider the following primary questions (and surely more): How do ideas about disability and deformity in British literature create and then enforce the divide between "normality" and "abnormality"? What are the plots, metaphors, and character moves that disability/deformity makes in this literature? What did it mean to "have a body" (deformed, disabled, and "normal" as well) and how are these bodily forms expressed in this literature? How does genre (form)—drama, poetry, essay/memoir, fiction—matter in the representation and interpretation/reception of a disabled body in literature? (*This course may also be used to satisfy a Group 3 requirement.*)

*Texts:* William Hay, *On Deformity: An Essay*, ed. Kathleen James-Cavan (English Literary Studies); William Shakespeare, *Richard III*, ed. Barbara A. Mowat and Paul Werstine (Simon & Schuster/Folger); Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (Vintage); Bernard Pomerance, *The Elephant Man: A Play* (Grove); Charlotte Brontë, *Jane Eyre* (Penguin); Nina Raine, *Tribes* (Nick Hern); Frances Hodgson Burnett, *The Secret Garden*, Centennial ed. (Signet); David Lodge, *Deaf Sentence* (Penguin).

### 7275 Trauma in the Premodern World

A. Rodgers/M, W 2-4:45

When Lady Macbeth's doctor tells her husband that he cannot cure her madness, Macbeth asks: "Canst thou not minister to a mind diseased, / Pluck from memory a rooted sorrow, / Raze out the written troubles of the brain?" Although "trauma" was not

used to describe a psychological state until the 19th century, Macbeth's query suggests that premodern subjects both understood and experienced the sorts of psychic injury the term denotes. Our overarching goal as a class will be to address this question: How was trauma understood, expressed, and represented in premodern European culture? Primary material will include Foxe's *Book of Martyrs* (selections), selections from Boccaccio's *The Decameron*, Thomas More's prison letters, Thomas Kyd's *The Spanish Tragedy*, William Shakespeare's *Hamlet* and *Macbeth*, Thomas Middleton's *The Revenger's Tragedy*, and Daniel Defoe's *History of the Plague in London*. A variety of theoretical readings on trauma will also be assigned.

*Texts:* Sigmund Freud, *The Freud Reader*, ed. Peter Gay (Norton); Aphra Behn, *Oronooko* (Penguin); Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Johns Hopkins); Daniel Defoe, *A Journal of the Plague Year*, ed. John Berseeth (Dover); William Shakespeare, *Titus Andronicus* (any ed.); William Shakespeare, *Hamlet* (any ed.); John Webster, *The Duchess of Malfi*, ed. Kathy Casey (Dover).

### Group 3 (British Literature: 18th Century to the Present)

#### 7250 Shakespearean Afterlives

M. Cadden/M–Th 8:10–9:25

See description under Group 2 offerings.

#### 7273 Disability and Deformity in British Literature

B. Brueggemann/M, W 2-4:45

See description under Group 2 offerings.

#### 7361 Interpreting *Great Expectations*

I. Armstrong/M–Th 9:35–10:50

After a close reading of the text of *Great Expectations*, we will collaborate as groups on the following as ways of interpreting Dickens's novel: artwork, photography, sound, movement. We will aim to produce a final exhibition of our work. You will keep a course diary, and there will be a critical essay at the end of the



course. If you like to work in groups and share discussion, and are happy with taking intellectual risks with nonformal ways of interpreting literature, this will be a productive course for you. But remember that these forms of interpretation are exacting.

*Texts:* Charles Dickens, *Great Expectations*, Deluxe ed. (Penguin).

#### ■ 7453 Modern British and American Poetry

M. Wood/M–Th 8:10–9:25

W. H. Auden said poetry makes nothing happen, and Marianne Moore said she disliked it. Other modern poets have had other doubts and complaints. This course will consider six American and British poets who have in their different ways sought to give poetry a hard time. Poetry will no doubt be all the better for the ordeal, and that possibility too will be part of our subject, along with some of the historical and social reasons for the worry, and some of the things that happen because of poetry after all. (*This course may also be used to satisfy a Group 4 requirement.*)

*Texts:* Marianne Moore, *Complete Poems* (Penguin); W. H. Auden, *Collected Poems* (Vintage); John Berryman, *Collected Poems* (Farrar, Straus and Giroux); J. H. Prynne, *Poems* (Bloodaxe); Claudia Rankine, *Citizen* (Graywolf); Jorie Graham, *Fast* (Ecco).

#### ■ 7455 Fiction of Empire and Its Aftermath in Modern South Asia

M. Sabin/T, Th 2–4:45

Some of the most compelling modern and contemporary writers have come from the areas of South Asia formerly known as British India. In avoiding the now outdated but still common term *postcolonial* as a frame for their work, this course means to explore how new literary representations of past and present have changed along with the societies themselves during the now 70-plus years since independence in the subcontinent. Our discussions will address the following complex (and often controversial) issues shaping the forms as well as the content of the literature: the emergence of a new indigenous plutocracy to replace colonial elites; new and continuing schisms between

regional, ethnic, and religious groups; the complexities of emigration to a newly prominent diaspora and a literary class trying to sustain dual (or cosmopolitan) identity; the increasing challenges to English as a literary language for representing non-English-speaking peoples; and new variations of older conflicts about the status of women in South Asian society, especially women as represented by women writers themselves. We will begin with the most notable English writers directly engaged with British India in the late colonial period: Kipling, E. M. Forster, and Orwell. We will then jump forward to the impressive repertory of English-language writing from the postcolonial period, with attention also to equally impressive short stories translated from Bengali and from Urdu. We will conclude with some attention to the preoccupations of more contemporary writing. This course moves fast, so it is crucial to do a substantial amount of reading before arrival, at least *A Passage to India*, *Clear Light of Day*, and *Kartography*. Specific assignments in some shorter primary texts and some critical reading will be available in the summer. The text of *Pinjar* may be hard to find other than in slightly used copies ordered online. A film from this translated text will accompany the reading. (*This course may also be used to satisfy a Group 5 requirement.*)

*Texts:* Rudyard Kipling, *Selected Stories* (Penguin); E. M. Forster, *A Passage to India* (Mariner); Anita Desai, *Clear Light of Day* (Mariner); Amrita Pritam, *Pinjar: The Skeleton and Other Stories* (Tara); Amitav Ghosh, *Shadow Lines* (Mariner); Saadat Hasan Manto, *Kingdom's End: Selected Stories* (Penguin); Kamila Shamsie, *Kartography* (Bloomsbury); Mohsin Hamid, *How to Get Filthy Rich in Rising Asia* (Riverhead Books).

### Group 4 (American Literature)

#### ■ 7040b Holding Place: Long-Form Writing about Landscape

R. Sullivan/M–Th 8:10–9:25

*See description under Group 1 offerings.*

**7148 Literacy Education and American Film**

E. Pritchard/T, Th 2-4:45

See description under Group 1 offerings.

**7453 Modern British and American Poetry**

M. Wood/M-Th 8:10-9:25

See description under Group 3 offerings.

**7591 Faulkner**

S. Donadio/M, W 2-4:45

This course involves an intensive reading of the major works, for those interested in securing a comprehensive grasp of this author's artistic achievements during the most important phase of his career.

*Texts:* William Faulkner, *The Sound and the Fury*; *Sanctuary*; *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; *The Wild Palms*; *Collected Stories*. Except for the *Collected Stories* (Vintage paperback), these works are all included in the Library of America volumes devoted to William Faulkner: *Novels 1926-1929*; *Novels 1930-1935*; *Novels 1936-1940*. Throughout the session, all of our detailed discussions will refer to the first three Library of America volumes, which students are expected to purchase—new or used—in advance. These durable hardbound volumes are available at discount from numerous sources, and, in addition to containing extremely useful chronologies and notes, represent a significantly more economical investment than any paperback editions.

**7640 Modern American Drama**

M. Cadden/M-Th 11-12:15

After a look at some of the acknowledged classics of modern American drama by O'Neill, Wilder, Miller, Williams, Hansberry, and Albee, we will turn to an extraordinarily diverse and theatrically innovative set of works written for the theater over the past 25 years, including plays by Tony Kushner, August Wilson, David Henry Hwang, Paula Vogel, Lynn Nottage, and Branden Jacobs-Jenkins. The Bread Loaf Acting Ensemble will greatly facilitate our efforts to analyze how these plays work in performance. Students will also be expected to watch film versions of some of the plays at their convenience.

*Texts:* Eugene O'Neill, *Long Day's Journey into Night* (Yale); Thornton Wilder, *Our Town* (Perennial); Arthur Miller, *Death of a Salesman* (Penguin); Tennessee Williams, *A Streetcar Named Desire* (Signet); Lorraine Hansberry, *A Raisin in the Sun* (Vintage); Edward Albee, *Who's Afraid of Virginia Woolf?* (Signet); Tony Kushner, *Angels in America*, Parts 1 and 2 (TCG); August Wilson, *Joe Turner's Come and Gone* (Plume); David Henry Hwang, *M. Butterfly* (Plume); Paula Vogel, *How I Learned to Drive* in *The Mammary Plays* (TCG); Lynn Nottage, *Sweat* (TCG); Branden Jacobs-Jenkins, *Appropriate* (TCG).

**7656 African American Poetry since 1960**

R. Stepto/M-Th 9:35-10:50

Our discussion begins with a review of what modernist poets Gwendolyn Brooks, Robert Hayden, and Langston Hughes ventured and accomplished in their last decades of writing. Then we turn to the following poets: Derek Walcott, Amiri Baraka, Audre Lorde, Lucille Clifton, Michael Harper, Marilyn Nelson, Yusef Komunyakaa, Rita Dove, Elizabeth Alexander, and Natasha Trethewey. We will study how these contemporary poets create odes, sonnets, and ballads; pursue a written art based upon vernacular and performance models; and align themselves with artistic, cultural, and social movements. Special attention will be given to contemporary practices of the history poem (heroines, heroes, the wars, civil rights, migrations, the "Black Atlantic," etc.). Visual art and music will always be near at hand (to quote Michael Harper, "the music, jazz, comes in"). Students are encouraged to bring to the class any literary, visual, or musical materials that they feel engage the poems we are studying. Students will be expected to complete two writing assignments. Everyone will also participate in one or more presentation groups. Reading ahead before the summer is strongly advised.

*Texts:* *The Vintage Book of African American Poetry*, ed. Michael Harper and Anthony Walton (Vintage); Derek Walcott, *Selected Poems* (Farrar, Straus and Giroux); Amiri Baraka, *The Leroi Jones/Amiri Baraka Reader* (Basic Books); Audre Lorde, *Undersong*





(Norton); Lucille Clifton, *Blessing the Boats* (BOA); Michael Harper, *Songlines in Michaeltree* (U. of Illinois); Marilyn Nelson, *The Fields of Praise* (Louisiana State) and *A Wreath for Emmett Till* (Houghton Mifflin); Yusef Komunyakaa, *Neon Vernacular* (Wesleyan); Rita Dove, *Selected Poems* (Vintage); Elizabeth Alexander, *American Sublime* (Graywolf); Natasha Trethewey, *Native Guard* (Mariner).

#### 7671 Gender and Sexuality in North American Native Literature

C. Savageau/M–Th 9:35–10:50

In this course, we will look at expressions of nonbinary gender and sexuality outside the heteronormative in the work of North American Native writers and poets in the context of colonialism, genocide, resistance, sovereignty, and specific national/tribal traditions. Over the past 30 years, “Two-Spirit” has become an umbrella term in the Native LGBTQ community. Two-Spirit people may identify as LGBT

or Queer, or in tribally specific ways. We’ll read texts that challenge homophobia/transphobia, that witness multiple layers of oppression, that reclaim understandings of gender and sexuality rooted in specific tribal traditions, that imagine futuristic and fantastic indigenisms, and that celebrate the erotic as a creative force inextricably linked with issues of sovereignty and survivance. Additional readings will be available in the summer.

*Texts: Sovereign Erotics: A Collection of Two-Spirit Literature*, ed. Qwo-Li Driskill, Daniel Heath Justice, Deborah Miranda, Lisa Tatonetti (U. of Arizona); *Love Beyond Body, Space, and Time*, ed. Hope Nicholson (Bedside); Beth Brant, *Food and Spirits* (any edition; currently out of print; several copies will be on reserve in the library); Craig Womack, *Drowning in Fire* (U. of Arizona); Deborah Miranda, *Raised by Humans* (Tía Chucha); Chip Livingston, *Owls Don’t Have to Mean Death* (Tincture); Louise Erdrich, *The Last Report on the Miracles at Little No Horse* (Harper Collins); Daniel Heath Justice, *Kynship: The Way of Thorn and Thunder*, Book One (Kegedonce); Janice Gould, *Doubters and Dreamers* (U. of Arizona).

#### 7686 American Print Cultures

K. Marshall/M–Th 9:35–10:50

This course is a celebration of print materiality in American literary history. Students will undertake a comparative study of print, type, paper, and letterforms in early American letters through the American Renaissance, and then in the contemporary “post-print” era, which has seen a resurgence of interest in the form of the book and in artisanal print work. The course will have three hands-on sessions developed collaboratively with Middlebury Special Collections, including a session on early American manuscripts and typescripts, a typewriter workshop, and a session on bookmaking and artists’ books. Readings will range from early engagements with printing and African American print culture (Wheatley, Franklin, Dickinson) to contemporary texts obsessed with print (Sexton, Howe, Plascencia, Hall, Bolaño). Our studies will, naturally, bring us into contact with the Bread Loaf Printer’s Cabin and its capabilities, not only

for the production of printed work but also for the access it provides to serious thinking about the weight, heft, and infrastructure of language in printed form. Students should aim to read the assigned texts ahead of time, as these will be supplemented by targeted readings from contemporary studies of print culture and textual materiality.

*Texts:* Salvador Plascencia, *The People of Paper* (Mariner); Phillis Wheatley, *Complete Writings*, ed. Vincent Carretta (Penguin); Susan Howe, *That This* (New Directions); Steven Hall, *The Raw Shark Texts* (Cannongate); Emily Dickinson, *The Gorgeous Nothings* (New Directions); Roberto Bolaño, *2666* (Picador); Anne Sexton, *Selected Poems* (Mariner); Benjamin Franklin, *Autobiography* (Oxford).

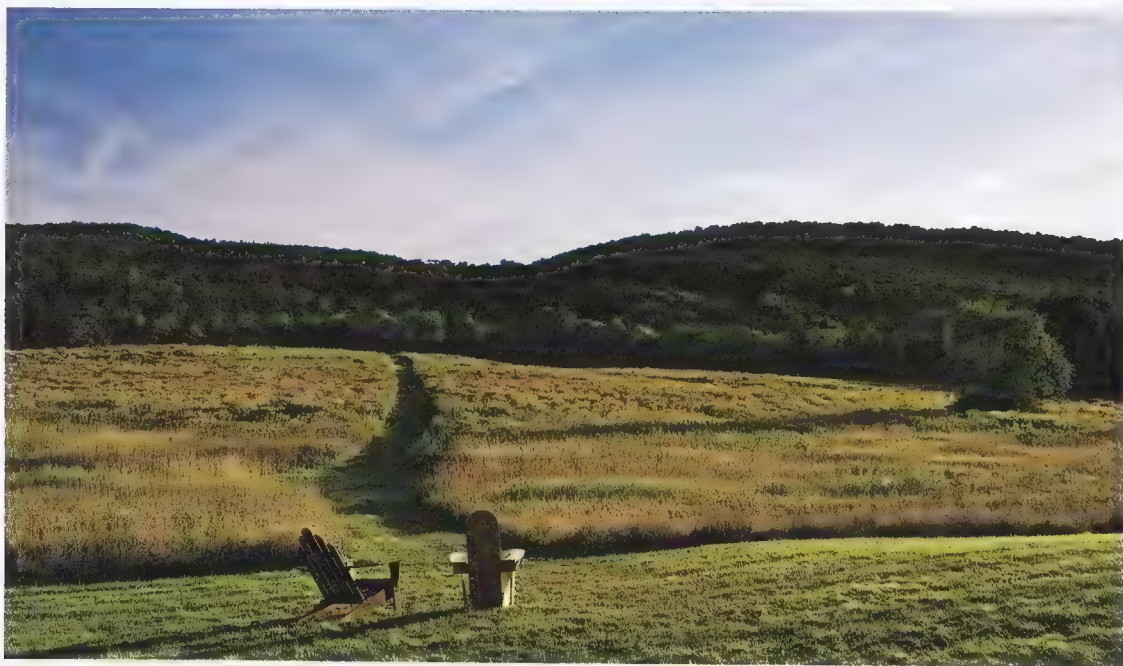
### 7691 Our Realisms

K. Marshall/M–Th 8:10–9:25

Does every generation get the realism it deserves? In this course, students will read texts that represent in varied ways the status of realism in the contemporary American novel. Although the destiny of the novel as a genre, and the American novel in particular, is often

tied to the destiny of realism by scholars and writers, the current definitions of realism are the subject of heated debate among authors, academics, and public intellectuals. Because of these debates, the critical language to describe realism has exploded, so in addition to reading key novels from the contemporary literary world, we will investigate contemporary realist vocabularies by examining the correspondences and distinctions between speculative, peripheral, capitalist, lyrical, and weird realisms, among others. Our discussions will focus on eight key contemporary novels, which should be read before the summer begins, and on a select set of readings (available in the summer) from novel theory and contemporary literary journalism and criticism.

*Texts:* All available in recent paperback editions. Don DeLillo, *Zero K* (Scribner); Colson Whitehead, *The Underground Railroad* (Anchor); George Saunders, *Lincoln in the Bardo* (Random House); Annie Proulx, *Barkskins* (Scribner); Ruth Ozeki, *A Tale for the Time Being* (Penguin); Marilynne Robinson, *Housekeeping* (Picador); Tom McCarthy, *Remainder* (Vintage); Teju Cole, *Open City* (Random House).





## Group 5 (World Literature)

## ■ 7455 Fiction of Empire and Its Aftermath in Modern South Asia

M. Sabin/T, Th 2-4:45

*See description under Group 3 offerings.*

## ■ 7457 Disenchantment, Fantasy, and Belief

T. Curtain/M-Th 11-12:15

Realist fiction generally occupies a central place in arguments about culture and human values in contemporary literary theory. Fantasy fiction, or a literature of enchantment, occupies no place—or if it does show up, it occupies no place of honor. This course will tell a story about the role of fantasy within the history of literary criticism at the “theory turn” (generally from the mid-1950s to the 1960s), carrying the narrative forward into the present. The central question: What happened to the fantastic? Occluded or ignored, for the most part, but why? From J. R. R. Tolkien to Ursula K. Le Guin, from William Morris to Steven Erikson, from Diane Duane to China Miéville, fantasy fiction writers have generated millions of words over the past hundred years or so. We will read a few of those words, starting with Tolkien’s keystone text, *The Lord of the Rings*. We will then reach backwards into the 19th century to take up William Morris and other British proto-fantasists, and then return to the present to engage contemporary fiction of the fantastic. Should we agree with Max Weber when he writes, “The fate of our times is characterized by rationalization and intellectualization and, above all, by the ‘disenchantment of the world’” (“Wissenschaft als Beruf,” 1917)? How has the disenchantment hypothesis scripted our understanding of literature and culture of the last 300 years? What role does fantasy fiction play as a reaction formation to a disenchanted culture, if any? Within a secular world, have we been stripped of the capacity for belief, and does fantasy satisfy a hunger for belief?

*Texts:* J. R. R. Tolkien, *The Lord of the Rings* (*The Fellowship of the Rings*, *The Two Towers*, *The Return of the King*) (Mariner); J. R. R. Tolkien, *The Silmarillion* (Mariner); Lord Dunsany, *In the Land of Time*

(Penguin); Philip Pullman, *The Golden Compass* (Yearling); Richard K. Morgan, *The Steel Remains*, *The Cold Commands*, and *The Dark Defiles* (all Del Ray/Random House); Patrick Rothfuss, *The Name of the Wind* (DAW Books); George R. R. Martin, *A Game of Thrones* (*A Song of Fire and Ice* #1) (Bantam); A. S. Byatt, *Little Black Book of Stories* (Vintage); N. K. Jemisin, *The Hundred Thousand Kingdoms* (Orbit); Nnedi Okorafor, *Who Fears Death* (DAW Books); Max Weber, “Science as a Vocation” (1917) (Hackett).

## ■ 7705 The Novel before the Novel: Ancient Prose Fiction and Its Vicissitudes

F. Zeitlin/T, Th 2-4:45

What are novels and where do they come from? What is the history of the so-called romance novel on the one hand and the comic and picaresque form, on the other? This course takes a close look at a form of ancient—Greek and Roman—prose fiction that arose in the ancient Mediterranean under the Roman Empire. The plots of the (Greek) erotic narratives combine a mixture of romantic love and adventure, involving an always young, well-born, and beyond beautiful hero and heroine in travels to distant lands, spectacular misfortunes (bandits, pirates, unwelcome rivals), and an eventual reunion ending in marriage. On the Roman side, the settings of low-life realism frame comic, bawdy, and sensational storytelling, replete with sex, fraud, theft, magic, and ghosts, along with irreverent allusions to other genres. Once dismissed as trivial or popular literature, unworthy heirs of the classical tradition, the ancient novel has come into its own, with theorists such as Mikhail Bakhtin, Michel Foucault, and Northrop Frye drawing attention to its importance in discussions of eros, the body, gender, self-representation, literary self-consciousness, intertextuality, ekphrasis, and rhetoric, along with awareness of cultural margins, ethnic identity, class and race, and literary reception. Taking up these issues, this course will examine four romances: Chariton’s historiographical *Chaereas and Callirhoe*; Achilles Tatius’s sexy *Leucippe and Clitophon*; Longus’s pastoral romance, *Daphnis and Chloe*; and Heliodorus’s masterpiece, *Theagenes and Charicleia*, aka *Ethiopiaka*. On the Roman side, we

will read Petronius's wicked *Satyricon* and Apuleius's baroque *The Golden Ass* or *Metamorphoses*. Students may elect for their final papers to study later works in the European tradition that are indebted to these influences, ranging from medieval to modern in such authors as Cervantes, Sir Philip Sidney, Shakespeare, and F. Scott Fitzgerald. The editions listed below are preferred; additional materials will be available in the summer.

*Texts:* *Collected Ancient Greek Novels*, ed. Bryan Reardon, 2nd ed. (U. of California); *Leucippe and Clitophon* by Achilles Tatius, trans. Tim Whitmarsh, Reissue ed. (Oxford); *Greek Fiction: Callirhoe, Daphnis and Chloe, Letters of Chion*, ed. Helen Morales (Penguin); Petronius, *Satyricon*, trans. Sarah Ruden (Hackert); Apuleius, *The Golden Ass*, trans. E. J. Kenney (Penguin). *Recommended:* *The Cambridge Companion to the Greek and Roman Novel*, ed. Tim Whitmarsh (Cambridge).

#### 7745 The Novel in Europe

M. Wood/M—Th 11–12:15

Novels have a long history and are almost everywhere and yet the genre is hard to define. This course will look closely at six European novels (French, English, Russian, German, and Italian) written over four centuries, studying them for their own sakes but also holding questions about the genre in mind. We shall be seeking not so much a categorical definition as a sense of the genre's history and preoccupations, the ways in which it reflects and does not reflect a social world, and how it differs from other genres like romance and epic.

*Texts:* Madame de La Fayette, *The Princesse de Clèves* (Oxford); Jane Austen, *Persuasion* (Dover); Gustave Flaubert, *Sentimental Education* (Penguin); Fyodor Dostoevsky, *The Idiot* (Vintage); Franz Kafka, *The Trial* (Schocken); Italo Calvino, *If on a Winter's Night a Traveler* (Harcourt Brace Jovanovich).

#### 7765 Chekhov and the Drama

M. Katz/M—W 2–4:45

This course offers a study of Chekhov's major

dramatic output with an attempt to situate him in both the Western and Russian contexts. We begin with Ivan Turgenev's *A Month in the Country* (1850) and Henrik Ibsen's *The Wild Duck* (1884). We turn to Chekhov's early work, his vaudevilles, including *The Bear* (1888), *The Proposal* (1888), and *The Anniversary* (1891). Then we concentrate on his four major plays: *The Seagull* (1896), *Uncle Vanya* (1889; 1897), *Three Sisters* (1900), and *Cherry Orchard* (1903). In addition to reading and analyzing these works, students will act short scenes from the plays, view excerpts from Russian, British, and American productions, and discuss selected critical essays. We then return to the Russian and Western contexts with Maxim Gorky's *The Lower Depths* (1902) and George Bernard Shaw's *Heartbreak House: A Fantasia in the Russian Manner on English Themes* (1919).

*Texts:* Rose Whyman, *Anton Chekhov* (Routledge); Ivan Turgenev, *A Month in the Country*, trans. Isaiah Berlin (Penguin); Henrik Ibsen, *The Wild Duck*, trans. Michael Meyer (Norton); Anton Chekhov, *The Plays of Anton Chekhov*, trans. Paul Schmidt (Harper); George Bernard Shaw, *Heartbreak House* (Penguin); Maxim Gorky, *The Lower Depths* (Dover).

#### 7768 Stolen Years: Youth under the Nazis in World War II

F. Zeitlin/M, W 2–4:45

This course examines the experiences of childhood and adolescence, male and female, under the Nazis in World War II as witnessed, remembered, and represented through a variety of means and genres in text and image. Through their writings, two 16-year-olds in 1944, Anne Frank (Dutch) and Elie Wiesel (Hungarian), are probably the best-known adolescents of this period. But our reading introduces a host of other remarkable voices that attest to the creative power of the written word to grapple with the extraordinary and often unspeakable, along with a selection of relevant films. These readings are meant to challenge us as to how to reconcile the child-self with the adult-narrating-self; how to represent versions of the trope, "coming of age," in such appalling conditions, along with issues of ethical complexity



(and complicity), and finally, the significance of gendered differences. Although we focus on the fate of Jewish youth, who were specific targets of genocidal policy, not just unintended victims, we will also attend to others in the occupied countries (Poland, USSR, Hungary, Italy, Romania, France, Netherlands) as well as in Germany itself. Some recurrent themes: childhood and its ramifications (metaphorical or otherwise); coming of age (premature, foreshortened, achieved); memory, recollection, and retrospection (with attendant problems); confused identities with evidence of emotional trauma; and coping mechanisms of resilience and adaptation. Students are expected to attend a number of film screenings in addition to class meetings. Supplementary materials will be available in the summer. Please try to get a head start before the course with Dwork's opening chapters of *Children with a Star* and briefly review the history of the Third Reich 1933–45 (many timelines available on the Web).

*Texts:* Debórah Dwork, *Children with a Star*, Reprint ed. (Yale, 1993); Laurel Holliday, *Children in the Holocaust and World War II* (Washington Square); Jerry Spinelli, *Milkweed*, Reprint ed. (Ember, 2010); Michal Glowinski, *Black Seasons* (Northwestern); Imre Kertész, *Fatelessness*, Reprint ed. (Vintage, 2004); Cordelia Edvardson, *Burned Child Seeks the Fire* (Beacon); Saul Friedländer, *When Memory Comes*, 1st ed. (Other Press, 2016); Georges Perec, *W, or The Memory of Childhood* (Godine); Louise Murphy, *The True Story of Hansel and Gretel* (Penguin); Aharon Appelfeld, *Tzili: The Story of a Life* (Schocken); Magda Denes, *Castles Burning: A Child's Life in War* (Norton); Carl Friedman, *Nightfather* (Persea).

*Films:* Agnieszka Holland, *Europa, Europa* (1991); Andrei Tarkovsky, *Ivan's Childhood* (1962); Andrzej Wajda, *Korczak* (1990); Feliks Falk, *Joanna* (2010); Lajos Koltai, *Fateless* (2005); Roberto Benigni, *Life Is Beautiful* (1997); Louis Malle, *Au Revoir les Enfants* (1987); Karel Kachyna, *The Last Butterfly* (1991); Cate Shortland, *Lore* (2012); Eli Cohen, *Under the Domim Tree* (1994).

## Group 6 (Theater Arts)

### ■ 7807 Using Theater in the English Classroom

A. Brazil/T, Th 2–4:45

Theater can offer students the opportunity to viscerally enter and deeply understand—and own—a text. In the tradition of the Bread Loaf Acting Ensemble, this course will explore ways to use performance to excavate a text; its goal is for students to have the tools to do this work with their own students in their year-round classrooms. Working collaboratively as actors, we'll employ choral readings, find and theatricalize events, find where a piece hits us emotionally, and create its physical life from there. The work we make in class may culminate in an original piece for the Bread Loaf community. We'll be working with a variety of texts exploring some of the essential questions raised in *A Tale of Two Cities*, this summer's main theatrical production. All material will be available as a course packet. Though performance is central to the course, the emphasis is not on acting; no previous acting experience is required. Students must be available to rehearse a great deal outside of class.

*Texts:* Eileen Landay and Kurt Wootton, *A Reason to Read: Linking Literacy and the Arts* (Harvard). A course packet containing all other texts will be available through the Middlebury College Bookstore.

## BREAD LOAF/NEW MEXICO

### Group 1 (Writing, Pedagogy, and Literacy)

#### 7006a Creative Nonfiction:

##### Personal Experience as Intimate Expression

S. Ortiz/T, Th 9–11:45

Languages, including the English we speak and write commonly, are a major part of experiences we have at Bread Loaf in Santa Fe; engaged experience is the basis of intimate expression and communication. In the U.S. Southwest, this means being in direct interaction with Indigenous American peoples and their communities, cultures, and traditional Indigenous languages. Local Pueblos are Tesuque, Nambe, Pojoaque, San Ildefonso, Okeh Owinge, and Santa Clara, as well as nearby Picuris, Taos, Cochiti, and Santo Domingo. Traditional local Puebloan languages are Tewa, Towa, Tiwa, and Keresan. And their peoples speak English and Spanish, too. Although Indigenous languages are threatened by modernism toward disappearance, they are resilient, insistent on existence, and they are culturally useful in a constant way. To be within the language is an intimate experience; one can understand the struggle to survive by interacting with Pueblo languages and peoples. This is possible by writing creative nonfiction assignments reflecting affiliation, association, and identification with the

struggle to be existent, self-reliant, sturdy, creative, and as inventive as Indigenous Pueblo peoples within their community and culture—our aim in this course.

*Texts:* Lee Gutkind, *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality* (Wiley); *Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University*, ed. Mark Kramer and Wendy Call (Penguin).

#### 7040a Creative Writing in the Landscape

D. Denisoff/M, W 2–4:45

A coffee shop. A cabin. A dry creek bed. We all find different locations conducive to creative writing, but we rarely appreciate the full impact of the environment on the work we produce. This course takes advantage of our inspiring surroundings, combining creative writing (fiction, nonfiction, and poetry) with the study of nature literature. Through readings, exercises, and fieldwork/play, we will explore topics such as solitude and community, the genius loci (spirit of place), trans-species relations, and gender politics. In addition to developing a sense of the English nature-writing tradition, students will also engage with diverse creative modes in order to challenge their own understanding of what the written word can do. Marks will be based on creative assignments, an







artist's statement, and a portfolio of revised course materials. Additional readings will be available in the summer.

*Texts:* Any paperback edition of the following will do: John A. Murray, *Writing about Nature* (U. of New Mexico); Merrill Gilfillan, *Chokecherry Places* (Johnson); Edward Abbey, *Desert Solitaire: A Season in the Wilderness* (Touchstone); Annie Proulx, *Close Range* (Scribner).

#### 7090 Teaching Multimodal Writing in a Digital Age

C. Medina/M, W 9–11:45

This course looks at how we can think about teaching writing with technologies so that it is more in line with digital literacies used to compose in online spaces. Once we recognize how our beliefs about writing

align with histories and traditions of teaching writing with technology, we can articulate and (re)mediate these teaching philosophies across multiple digital genres. Reflecting metacognitively on our own design and translation choices across media will provide opportunities to consider what makes “good” writing and how these criteria can be effectively evaluated and assessed.

*Texts:* Jason Palmeri, *Remixing Composition: A History of Multimodal Writing Pedagogy* (Southern Illinois); Kristin L. Arola, Jennifer Sheppard, Cheryl E. Ball, *Writer/Designer: A Guide to Making Multimodal Projects* (Bedford/St. Martin's).

## Group 2 (British Literature: Beginnings through the 17th Century)

### 7249 Locating (and Dislocating) Voices in Shakespeare

B. Smith/T, Th 9–11:45

This seminar will focus, at least to start with, on *voice* (as in lungs, larynx, tongue, and teeth), not “voice” (as we have come to think of it in political criticism). The social and the political will come in due course, after the physiological and the physical. We’ll attend to the positioning of voices in space and time as they appear in a selection of Shakespeare’s plays, poems, and life documents. Among the topics to be considered are voices in the air, in the head, in the chest, in the ears, on the stage, in vacancy, on the page, in echo effects, in ventriloquism, in recordings, in the ether. A small set of core readings will help us get our bearings in this sound-studies project: excerpts on voices in the heads of readers and writers from Charles Fernyhough’s *The Voices Within: The History and Science of How We Talk to Ourselves* (2016), the short articles on various aspects of voice collected in *Keywords in Sound* (2015), and Roland Barthes’ seminal essay “The Grain of the Voice” (1972). With an aural and psychological agenda in hand, we shall consider a range of plays, poems, and maybe even Shakespeare’s last will and testament. During the term, participants will be asked to produce one response paper and lead class discussion based on that paper and to pursue a final longer paper, which will be shared with other participants as work-in-progress at the next-to-last meeting. Opportunities for working with the Bread Loaf Acting Ensemble will be built into the course.

*Texts:* *Keywords in Sound*, ed. David Novak and Matt Sakakeeny (Duke); William Shakespeare, *The Bedford Shakespeare*, ed. Russ McDonald and Lena Cowen Orlin, 1st ed. (Bedford-St. Martins, 2015); William Shakespeare, *The Oxford Shakespeare Complete Sonnets and Poems*, ed. Colin Burrow (Oxford).

### 7290 Liking Poetry: Reading, Writing, Teaching

L. Engle/T, Th 2–4:45

More teachers teach poetry than love it. More students study it than learn why to care about it and how to think about it. The seminar will address this deficit in a variety of ways, while reading a selection of wonderful poems in English, proceeding from past to present with the proviso that in this course I won’t teach a poem I don’t myself love. Participants in the seminar will be asked to carry out three writing projects: an essay in criticism, some poetry of their own, and a plan for teaching one or more of the poems in the anthology. (*This course may also be used to satisfy a Group 3 requirement.*)

*Texts:* *The Norton Anthology of Poetry*, ed. Margaret Ferguson, Shorter 5th ed. (Norton).

## Group 3 (British Literature: 18th Century to the Present)

### 7290 Liking Poetry: Reading, Writing, Teaching

L. Engle/T, Th 2–4:45

*See description under Group 2 offerings.*

### 7360 The Social Character of the Victorian Novel

J. Nunokawa/M, W 2–4:45

In this course, we will read a range of more or less familiar works in a variety of theoretical, historical, and critical contexts. Our general aim will be to study the social character of the Victorian novel in ways that take full measure of literary form and affect. We will be guided by big and little questions such as these: How do Victorian novels transform the pursuit of economic interests into dramas of romantic and erotic desire? How do they transform dramas of romantic and erotic desire into stories of economic interest? How are fascinations and anxieties about foreign races brought home to the domestic scene? How are questions of social class and individual character handled? What is the relation between verbal facility and social class in the Victorian novel, and how is this relation represented? How does the form of the Victorian novel extend, intensify, and expose the systems of social surveillance that developed in the 19th



century? Why and how does the Victorian novel labor to produce bodily discomfort, both for those who inhabit it and for those who read it? How does the culture of capitalism haunt the Victorian novel? How does the Victorian novel imagine its relation to other fields of knowledge, for example, to the social sciences emerging at the same period and, like the novel, taking society itself as their object?

*Texts:* Jane Austen, *Emma* (the one technically non-Victorian novel); Charlotte Brontë, *Jane Eyre*; William Makepeace Thackeray, *Vanity Fair*; Charles Dickens, *Our Mutual Friend*; Wilkie Collins, *The Woman in White*; George Eliot, *Middlemarch* (all in Penguin editions).

#### ■ 7475 Gender and the Environment

D. Denisoff/M, W 9–11:45

Gender, sexuality, and desire have commonly been read through an anthropocentric paradigm that assumes the centrality of humans. And yet, our species makes up a minority of the planet's sentient population. Engaging British literature of the past 150 years, this course addresses gender and sexuality through the theoretical lens of the animal. Using animality, eco-, feminist, queer, and gender theory, the course exposes the reliance of humanism and modern ethics on contentious notions of species distinctions. It also develops our awareness of the diverse philosophical and cultural issues that arise when nonhuman organisms are recognized as active agents in and influences on the formation of genders, sexualities, and desires. Topics for study include relations between animality and sexual/gender politics; our animal desires; subjectivity vs. collectivity; trans-species affection; race; and anthropomorphism. Additional readings will be available in the summer.

*Texts:* Any edition of the following will do: Virginia Woolf, *Flush: A Biography* (Mariner); Iain Banks, *The Wasp Factory* (Simon & Schuster); Michael Field, *Sight and Song* ([archive.org/details/sightandsongooofielgoog](http://archive.org/details/sightandsongooofielgoog)); H. G. Wells, *The Island of Dr. Moreau* (Dover).

*Films:* In advance of class, please view Peter Greenaway's *A Zed and Two Noughts* (1985).

## Group 4 (American Literature)

### ■ 7588 American Modernism

L. Hammer/T, Th 9–11:45

American modernism was a revolutionary cultural movement braiding art and daily life, in which writing and art were political and spiritual pursuits. Absorbing, but also resisting, the example of new European art and literature, modernism in this country articulated specifically American forms of thought and expression. Focused on the period from the Armory Show (1913) to the Stock Market Crash (1929), our course will examine this transformative moment against the backdrop of New York City and in regional settings from New England to New Mexico. While centering on poetry and fiction, we will read literature in the light of visual art and music, and in the context of First Wave Feminism, the New Negro, "Flaming Youth," and self-consciously modern visions of democratic culture and American history. Students will prepare two papers and a presentation, choosing between critical and more pedagogically oriented options. Artists include Georgia O'Keeffe, Alfred Stieglitz, Walker Evans, and Marsden Hartley. Additional readings will be available in the summer.

*Texts:* Robert Frost, *A Boy's Will* and *North of Boston* (Dover); Sherwood Anderson, *Winesburg, Ohio*, intro. Malcolm Cowley (Penguin); William Carlos Williams, *Spring and All* (New Directions); John Dos Passos, *Manhattan Transfer* (Houghton Mifflin); Jean Toomer, *Cane* (Norton); Langston Hughes, *The Weary Blues* (Knopf); F. Scott Fitzgerald, *The Great Gatsby* (Scribner); Hart Crane, *The Bridge* (Liveright).

### ■ 7620 Latinx Literature

D. Baca/T, Th 2–4:45

We will investigate how Latino/a writers challenge basic assumptions ingrained in the Western understanding of literature and its ties to alphabetic literacy, Hellenocentrism, civilizing missions, and global capitalist expansion. Canonical literary history often preserves a Eurocentric imaginary timeline of Greece to Rome to the Renaissance to the Modern World, thereby relegating the immense planetary majority to the periphery. We will study how Latino/a writers



displace this timeline with spatializations and periodizations in which Latin America, the Caribbean, Mexico, and the peoples of the Rio Grande basin become central to an understanding of “new” literary possibilities. Finally, we will examine how Latino/a aesthetic practices rooted in lived and livable experiences foster decolonizing relationships to body politics and to each other as well as to the natural world. Readings will be paired with a class field trip to El Rancho de las Golondrinas living history museum in Santa Fe.

*Texts:* Juan González, *Harvest of Empire: A History of Latinos in America* (Penguin); Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Guillermo Gómez-Peña, *Codex Espangliensis: From Columbus to the Border Patrol* (City Lights); Eduardo Galeano, *Children of the Days: A Calendar of Human History* (Nation Books); Melissa Lozada-Oliva, *Peluda* (Button Poetry); Junot Díaz, *Drown* (Riverhead); Julia Alvarez, *In the Time of the Butterflies* (Algonquin); Esmeralda Santiago, *When I Was Puerto Rican* (Da Capo); José Manuel Mateo, *Migrant: The Journey of a Mexican Worker* (Harry N. Abrams).

#### 7649 Race and American Literature: Slavery's Reinventions

D. Jones/M, W 9–11:45

Notwithstanding the ongoing firestorm it ignited, the forthcoming HBO drama *Confederate*, which offers an alternative history in which the American Civil War ended in a stalemate and slavery persisted, marks the immense public interest in engaging with the history of chattel slavery in popular culture. It seems that the further we get away from the history, the more we crave and return to its concepts, narratives, objects, and tropes in our imaginative endeavors. A boom in such literary “reinventions” of slavery erupted in the 1960s, but Toni Morrison’s *Beloved* (1987) established the genre as a cornerstone of (African) American literature. This course begins with *Beloved*, then moves to contemporary literature, film, and visual art to study the extent to which (fictive) histories of slavery offer explanatory frames for the race-based inequities of the present. We will ask if the proliferation of works about slavery signal the advent of a collective reckoning with the institution. Or, more cynically, are we simply capitalizing on a set of sociocultural conditions that make it possible to garner unprecedented profits (discursive, institutional, economic) from slavery’s history?



*Texts:* Toni Morrison, *Beloved* (Vintage); Toni Morrison, *A Mercy* (Vintage); Thylas Moss, *Slave Moth: A Narrative in Verse* (Persea); Suzan-Lori Parks, *Father Comes Home from the Wars, Parts 1, 2 & 3* (TCG); Branden Jacobs-Jenkins, *An Octoroon* (Dramatists Play Service); Colson Whitehead, *The Underground Railroad* (Doubleday).

#### ■ 7657 American Drama:

##### **There's No Place Like Home**

D. Jones/M, W 2-4:45

This course will survey 20th- and 21st-century American drama, but will hone in on the signifying and symbolic potential of the figures of the family and the home. Such a survey not only allows us to trace the evolution of these significant figures in American dramaturgy, but also will let us study several important dramaturgical movements, including naturalism, realism, absurdism, and postmodernism. Moreover, because of the historical range and ideological breadth of the plays this course will read, we will also pay attention to the ways dramatic representations of the home and the family have been instrumental to the politics of class, gender, geography, race, and sexuality in American culture and society.

*Texts:* Eugene O'Neill, *A Long Day's Journey into Night* (Yale); Lorraine Hansberry, *A Raisin in the Sun* (Vintage); Edward Albee, *Who's Afraid of Virginia Woolf?* (Berkley); John Guare, *The House of Blue Leaves* (Samuel French); Sam Shepard, *The Curse of the Starving Class* (Dramatists); Wendy Wasserstein, *The Heidi Chronicles* (Dramatists); Suzan-Lori Parks, *The Red Letter Plays* (TCG); Nilo Cruz, *Anna in the Tropics* (TCG); Sarah Ruhl, *Eurydice* (Samuel French); Lucas Hnath, *A Doll's House, Part 2* (TCG).

#### Group 5 (World Literature)

#### ■ 7755 Introduction to Literary Theory and Criticism

J. Wicke/M, W 2-4:45

This introduction to literary theory and criticism asks the key questions that energize literary and social discussions today: What is the basis of cultural value,

how do ideology and power emerge in society, and what gives meaning to cultural objects, subjects, and identities? Who decides what has worth and significance? We'll cover the major theories of the 20th and 21st centuries—formalist, feminist, postcolonial, aesthetic, queer, critical race—that have changed the understanding of language and literature, self and Other, representation and misrepresentation. Since theories of literature are tied to what it means to be human, gender and sexuality are a focal point, with a wide spectrum of criticism. Literary theory untangles the issues of who counts and which voices matter, in literature and everyday life.

*Texts:* Chimamanda Ngozi Adichie, *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions* (Knopf); Maggie Nelson, *The Argonauts* (Graywolf); Claudia Rankine, *Citizen* (Graywolf). A course packet containing all other texts will be available through the Middlebury College Bookstore.

#### Group 6 (Theater Arts)

#### ■ 7812 From Oral History to Solo Performance

J. Fried/T, Th 2-4:45

In this class, students will embark on a unique creative process that engages them in journalism, playwriting, acting, and finally performance. Students will begin by interviewing a source whose personal narrative is of significant interest to them; that material will then be transcribed and will become the basis for a five-minute solo performance. Students will research and add related written text taken from any and all sources, such as world literature, old and new media, collected letters, journals, etc. All this material will be shaped and edited into a script, which the student will then rehearse, memorize, and perform for the Bread Loaf community at the end of the session. No acting experience is required, and students will be guided through the rehearsal phase with care. Students should expect to have to leave campus to conduct their interview(s).

*Texts:* Alvin Epstein and Jonathan Fried, *Dressing Room Stories: The Making of an Artist* (Blurb).



## BREAD LOAF/OXFORD

### Group 2 (British Literature: Beginnings through the 17th Century)

#### 7900 *Beowulf* and the Anglo-Saxon World

F. Leneghan/W, F

This course introduces students to the language and literature of the Anglo-Saxons. Our main focus will be on the first masterpiece in English literature, the weird and wonderful epic poem *Beowulf*, but we will also read a selection of shorter poems, including passionate songs of love and loss, dream visions, proverbs, riddles, and charms contained in manuscripts such as the Exeter Book and the Vercelli Book. In these remarkable, often enigmatic, poems, the heroic traditions of the Germanic tribes merge with Christian Latin learning, pagan kings speak with the wisdom of the Old Testament patriarchs, Woden rubs shoulders with Christ, a lowly cowherd receives the gift of poetry from God, and a talking tree provides an eyewitness account of the Crucifixion. Finally, we will consider the emergence of the English prose tradition in writings associated with King Alfred the Great,

Ælfric of Eynsham, and Archbishop Wulfstan. Texts will be studied both in translation and, after some basic training, in the original Old English.

*Texts: Beowulf: Second Edition*, trans. Roy Liuzza (Broadview); *Old English Shorter Poems Volume II: Wisdom and Lyric*, Dumbarton Oaks Medieval Library 32, trans. Robert E. Bjork (Harvard); *Old English Poems of Christ and His Saints*, Dumbarton Oaks Medieval Library 27, trans. Mary Clayton (Harvard); Hugh Magennis, *The Cambridge Introduction to Anglo-Saxon Literature* (Cambridge); *The Cambridge Companion to Old English Literature*, 2nd ed., ed. Malcolm Godden and Michael Lapidge (Cambridge).

#### 7921 *British Theater: Stage to Page to Stage*

S. Berenson/M—Th

Using the resources of the British theater, combined with collaborative on-your-feet exercises, we will examine imagery in dramatic literature. We will be attending performances in London and Stratford. Although there will be an emphasis on Shakespeare,



we will also explore other playwrights whose work is being performed this summer. Members of the class will be expected to dramatize and present theatrical images. No previous acting experience is required. This is a class for students who love the theater and understand that the word “image” is the root of the word “imagination.” (*This course carries one unit of Group 2 credit and one unit of Group 3 credit.*)

Performances will include *Romeo and Juliet*, *Macbeth*, and an adaptation of the novel *A Monster Calls* by Patrick Ness. A final schedule and reading list will be circulated. Enrolled students will be charged a supplemental fee of \$800 to cover the costs of tickets and transportation.

#### ■ 7930 Stage Vengeance

S. Sherman/T, Th

For reasons intriguing to think about, playwrights and playgoers have been obsessed with acts of vengeance from the dawn of drama to the latest hits. We'll mull the reasons as we track the acts through three epochs: Ancient Rome; Elizabethan London; and contemporary London and New York. (*This course carries one unit of Group 2 credit and one unit of Group 3 credit.*)

*Texts:* Please obtain these specific versions of the texts. Thomas Kyd, *The Spanish Tragedy*, ed. Michael Neill, Norton Critical ed. (Norton, 2014); William Shakespeare, *Titus Andronicus*, ed. Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library (Simon and Schuster, 2005); William Shakespeare, *Hamlet*, ed. Ann Thompson and Neil Taylor, Rev. ed., The Arden Shakespeare, 3rd Series (Bloomsbury, 2016); Anonymous, *The Revenger's Tragedy*, ed. Brian Gibbons, 3rd ed., New Mermaids (A&C Black, 2008); John Webster, *The Duchess of Malfi*, ed. Michael Neill, Norton Critical ed. (Norton, 2015); Jenny M. Jones, *The Annotated Godfather* (Black Dog & Leventhal, 2007).

### Group 3 (British Literature: 18th Century to the Present)

#### ■ 7921 British Theater: Stage to Page to Stage

S. Berenson/M–Th

*See description in Group 2 offerings.*

#### ■ 7930 Stage Vengeance

S. Sherman/T, Th

*See description in Group 2 offerings.*

#### ■ 7940 The City and the Country in British Literature, 1700–1800

C. Gerrard/T, Th

How did writers and artists respond to the rapid growth of metropolitan culture during the 18th century and to the corresponding social and aesthetic changes reflected in the English countryside? This course will explore the ways in which the expansion of London encouraged the rise of print culture, metropolitan leisure and fashionable pursuits, financial markets, and social mobility, and how these were depicted in a range of urban spaces. We will also consider how writers imagined the countryside as locus for social stability, honest labor, contemplation, and imagination. We will be reading periodicals, poetry, prose, and drama, with an emphasis on poetic forms. The course may include a special class in Oxford's Ashmolean Museum, where students can handle material objects from urban culture (e.g., coffee, fans, etc.), and either a visit to a country house or to some of the older quarters of London.

*Texts:* Daniel Defoe, *Moll Flanders* (Oxford); John Gay, *The Beggar's Opera* (Oxford); *The Commerce of Everyday Life: Selections from the Tatler and Spectator*, ed. Erin Mackie (Bedford) (esp. Richard Steele on Coffee-Houses; Addison on Mr. Spectator; The History of a Shilling; Addison on the Royal Exchange; Edward Ward, A Visit to the Coffee House; Women of the

Coffeehouses and Shops). Poems mainly taken from *Eighteenth-Century Poetry: An Annotated Anthology*, 3rd ed., ed. David Fairer and Christine Gerrard (Blackwell Wiley, 2014). Texts to be discussed include John Gay, *Trivia*, Book 2; Swift, "A Description of the Morning" and "A Description of a City Shower"; Lady Mary Wortley Montagu, "Saturday"; Pope, *Epistle to Burlington*; Thomson, *Winter 1726*; Lady Mary WM, *Epistle to Bathurst*; Ambrose Philips, *A Winter-Piece*; Mary Leapor, *Crumble Hall*; John Gay, *The Shepherd's Week*: "Friday, or The Dirge"; George Crabbe, *The Village*, Book 1; Stephen Duck, *The Thresher's Labour*; Oliver Goldsmith, *The Deserted Village*; Mary Collier, *The Woman's Labour*; Ann Finch, *A Nocturnal Reverie*; Samuel Johnson, *London*; Parnell, *A Night-Piece on Death*; Thomas Gray, *Elegy Written in a Country Churchyard*; Anna Barbauld, *A Summer Evening's Meditation*. Romantic period texts not in Fairer/Gerrard anthology: Wordsworth, "Tintern Abbey," *The Prelude*, Book 7, "Residence in London," and "The Thorn"; William Blake, *Songs of Innocence and Experience*, "London," "The Chimney Sweep," and "Holy Thursday" (both versions); S. T. Coleridge, "Frost at Midnight." These can be downloaded/read from a reliable site such as rc.umd.edu.

**7950 Atlantic Crossings: Anglo-American Literary Relations, 1798-1900**

C. Gerrard/T, Th

See description in Group 4 offerings.

**7956 Poverty in 19th-Century Literature**

L. Hartley/T, Th

This course will discuss how poverty is represented in 19th-century British fiction and nonfiction prose, tracking shifts from the 1840s and 1850s to the 1880s and 1890s and assessing the exigency of structural or moral and cultural solutions. To this end, we will examine the social realist fiction of Charles Dickens, Elizabeth Gaskell, and Charles Kingsley in comparison to the "slum fiction" of Walter Besant, Arthur Morrison, and Margaret Harkness and in light of the writings of Henry Mayhew, Thomas Carlyle, John Ruskin, and William Morris, as well as images from *Punch* and other print media (including photographs).

The aim is to develop an understanding of the social problem of the age: namely, poverty and its relation to the languages of class and progress.

*Texts*: Charles Dickens, *Oliver Twist*, ed. Stephen Gill (Oxford); Elizabeth Gaskell, *Mary Barton: A Tale of Manchester Life*, ed. Macdonald Daly (Penguin); Henry Mayhew, *London Labour and the London Poor*, ed. Robert Douglas-Fairhurst (Oxford); Charles Kingsley, *Alton Locke, Tailor and Poet: An Autobiography* (Forgotten); Walter Besant, *All Sorts and Conditions of Men*, ed. Kevin A. Morrison (Victorian Secrets); Margaret Harkness, *In Darkest London* (Germinal); Arthur Morrison, *A Child of the Jago*, ed. Peter Miles (Oxford). Please note: Since some of the books listed are not available in scholarly editions, other editions are acceptable; essays from other authors will be available in the summer.

**7957 Historicising Literature: Class, Race, Gender**  
L. Hartley/T, Th

See description in Group 5 offerings.

**7960 How to Be a Critic: Literary and Cultural Engagement from the 19th Century to the Present**  
D. Russell/M, W

What does it mean to be critical? What can critical approaches to art, or culture, or politics achieve? This course examines the flourishing of cultural, political, and aesthetic criticism in the 19th and 20th centuries in Britain and the U.S. It will focus on assembling a definition of, and a history or genealogy of, critical practices—but it will also seek to ask questions about the usefulness and applicability of these critical practices to our own times. We will begin with Matthew Arnold, who popularized the word *criticism* in the turbulent 1860s in Britain, and we will trace a critical genealogy to the turbulent American 1960s, and to criticism as practised now. As the "how to" phrasing of the module's title suggests, participants will produce their own critical essays that will employ techniques from the essayists discussed in class. (*This course carries one unit of Group 3 credit and one unit of Group 4 credit.*)



*Texts:* Editions below are suggested, but any edition will be fine. Matthew Arnold, *Culture and Anarchy* (Oxford); Walter Pater, *The Renaissance: Studies in Art and Poetry* (Oxford); Oscar Wilde, *The Decay of Lying and Other Essays* (Penguin); Virginia Woolf, *The Death of the Moth and Other Essays* (Harvest); T. S. Eliot, *The Sacred Wood* (Faber); Lionel Trilling, *The Liberal Imagination* (NYRB); James Baldwin, *The Fire Next Time* (Penguin); Susan Sontag, *Against Interpretation* (Picador); Joan Didion, *Slouching Towards Bethlehem* (FSG); John Berger, *Portraits* (Verso); Hilton Als, *White Girls* (McSweeney's).

#### 7975 James Joyce

J. Johnson/TBD

Students will engage in intensive study of *Ulysses* in its Hiberno-European, Modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce's poetry, critical essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of *Ulysses*. This work's centrality to,

yet deviation from, the aesthetic and political preoccupations of modernism will be explored.

*Primary Texts:* James Joyce, *Dubliners* (any ed.); *A Portrait of the Artist as a Young Man* (any ed.); *Ulysses*, ed. H. W. Gabler (Vintage). *Supplementary Texts:* *Stephen Hero*, *Exiles*, *Giacomo Joyce*, *Finnegans Wake*, and *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber). (Students are not expected to buy the supplementary texts.)

#### Group 4 (American Literature)

##### 7950 Atlantic Crossings: Anglo-American Literary Relations, 1798-1900

C. Gerrard/T, Th

This course aims to explore the cross-currents and interconnections within British and American literary cultures of the 19th century. By looking at key texts across a wide variety of genres and modes, including epic, romance, the Gothic, realism, and naturalism,



we will examine the sometimes tense and competitive relationship between American authors and British cultural models. We will explore a variety of themes, including American innocence and European sophistication; landscape and nature; history; self-reliance and community; sin, guilt and the “double self.” We will conduct seminars around key pairings or groupings of pivotal British and American texts, supplemented by other contemporary materials. (*This course carries one unit of Group 3 credit and one unit of Group 4 credit.*)

*Texts:* Samuel Taylor Coleridge, “The Rime of the Ancient Mariner” (1798 and 1817); Herman Melville, *Moby Dick* (1851) and “Benito Cereno”; William Wordsworth, *The Prelude* (two-book version of 1799) and “Westminster Bridge” (1802); Henry David Thoreau, *Walden* (1854); Walt Whitman, “Song of Myself,” “As I Ebb’d with the Ocean of Life,” and

“Crossing Brooklyn Ferry”; Mary Shelley, *Frankenstein* (1818); Charles Brockden Brown, *Edgar Huntly* (1799); Edgar Allan Poe, *Selected Tales* (1837) (especially “William Wilson,” “The Fall of the House of Usher,” “The Tell-Tale Heart,” and “The Black Cat”); Wordsworth, “The Thorn” (1798); Nathaniel Hawthorne, *The Scarlet Letter* (1850) and “Young Goodman Brown”; George Eliot, *The Mill on the Floss* (1860); Kate Chopin, *The Awakening* (1899); Edith Wharton, *The House of Mirth* (1905). Most of these texts are readily available in Oxford World’s Classics editions or Penguin editions. There is an Easy Read or a Hackett edition of *Edgar Huntly*, ed. Philip Barnard.

#### **7960 How to Be a Critic: Literary and Cultural Engagement from the 19th Century to the Present**

D. Russell/M, W

*See description in Group 3 offerings.*





## Group 5 (World Literature)

### ■ 7957 Historicising Literature: Class, Race, Gender L. Hartley/T, Th

Class, race, and gender are generally understood as social constructs. Yet all three categories have a long history and have undergone significant changes in their meaning and significance. This course will examine some of these changes with a view to understanding their historical complexities from the 19th century to the present. Our purpose will be twofold: first, to situate class, race, and gender in 19th-century discourses of empire, of industrial capital, and of sexuality; and second, to consider whether our current uses of class, race, and gender acknowledge or elide the past articulations. The idea is that we can gain a fresh perspective on familiar and vexed categories by looking back to a prior historical moment, and that we can think together about what is involved in the work of literary and/or cultural history. To this end, we will discuss the methodological challenges of situating literature historically throughout. (*This course carries one unit of Group 3 credit and one unit of Group 5 credit.*)

*Texts:* Mary Prince, *The History of Mary Prince*, ed. Sara Salih (Penguin); Karl Marx, *Capital: Volume I, A Critique of Political Economy*, trans. Ben Fowkes, intro. Ernest Mandel (Penguin); John Stuart Mill, *On Liberty and the Subjection of Women*, ed. Alan Ryan (Penguin); Raymond Williams, *Culture and Materialism: Selected Essays* (Verso); Carolyn Steedman, *Landscape for a Good Woman: A Story of Two Lives* (Rutgers); "Race," *Writing, and Difference*, ed. Henry Louis Gates Jr. and Kwame Anthony Appiah (Chicago); *Women's Work and Women's Culture* (1869), *Personal Reminiscences of a Great Crusade* (1896), ed. Josephine Butler (out of print; PDF copies will be provided).

### ■ 7983 The City in the 20th Century: Vision, Form, Politics

M. Turner/M, W

Throughout the 20th century, "the city" was one of the great subjects for writers who sought to make sense of the shifting nature of contemporary life across Europe and America. This interdisciplinary course investigates a number of the most significant topics in urban cultural production. In wandering through major cities including London, New York, Paris, Los Angeles, Prague, and Lisbon, we will focus on topics related to literary and cultural form and politics, such as urban aesthetics, identity, textualities and sexualities, dystopias, the city and memory, and the "mass." The emphasis throughout will be on the conceptual and aesthetic frameworks writers and artists use to provide distinct visions of the city. In addition to seminars, students will be expected to make one trip to London (and present on it), and there may be a few film screenings outside class.

*Texts:* Editions below are suggested, but any edition will be fine. All are available inexpensively second-hand. Other readings (poems, journalism, essays, etc.) will be provided electronically before classes. Virginia Woolf, *Mrs. Dalloway* (Penguin); Andre Breton, *Nadja* (Grove); John Dos Passos, *Manhattan Transfer* (Mariner); Nathanael West, *The Day of the Locust* (Vintage); Evelyn Waugh, *The Loved One* (Back Bay); Joan Didion, *Play It as It Lays* (FSG); Bohumil Hrabal, *Too Loud a Solitude* (Mariner); David Wojnarowicz, *Close to the Knives: A Memoir of Disintegration* (Vintage); Naomi Alderman, *The Power* (Penguin); Italo Calvino, *Invisible Cities* (Harcourt Brace); Antonio Tabucchi, *Requiem: A Hallucination* (New Directions); Siri Hustvedt, *The Blindfold* (Sceptre).







## MISSION STATEMENT

The Bread Loaf School of English (BLSE) is a summer residential graduate program of Middlebury College, providing education in British, American, and world literatures and the allied fields of pedagogy, literacy, creative writing, and theater arts to a population comprised primarily of K–12 English and language arts teachers. The program offers master of arts and master of letters degrees in English as well as opportunities for continuing education and sustained, technology-rich professional development. BLSE draws its faculty from leading institutions in the U.S. and U.K. and maintains three campuses, two domestic and one in England, with a curriculum tailored to each site. The school aims to create a diverse and dynamic learning community that fosters innovative, culturally responsive thinking, teaching, and professional development both during the summer and throughout the year.

The Bread Loaf School of English is accredited by the New England Association of Schools and Colleges. Middlebury College complies with applicable provisions of state and federal law that prohibit discrimination in employment or in admission or access to its educational or extracurricular programs, activities, facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Because of varying circumstances and legal requirements, such provisions may not apply to programs offered by Middlebury outside the United States. This is consistent with Middlebury's intent to comply with the requirements of application law. Individuals with questions about the policies governing such programs should direct inquiries to the Bread Loaf director, Emily Bartels.





## Middlebury Bread Loaf School *of* English

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